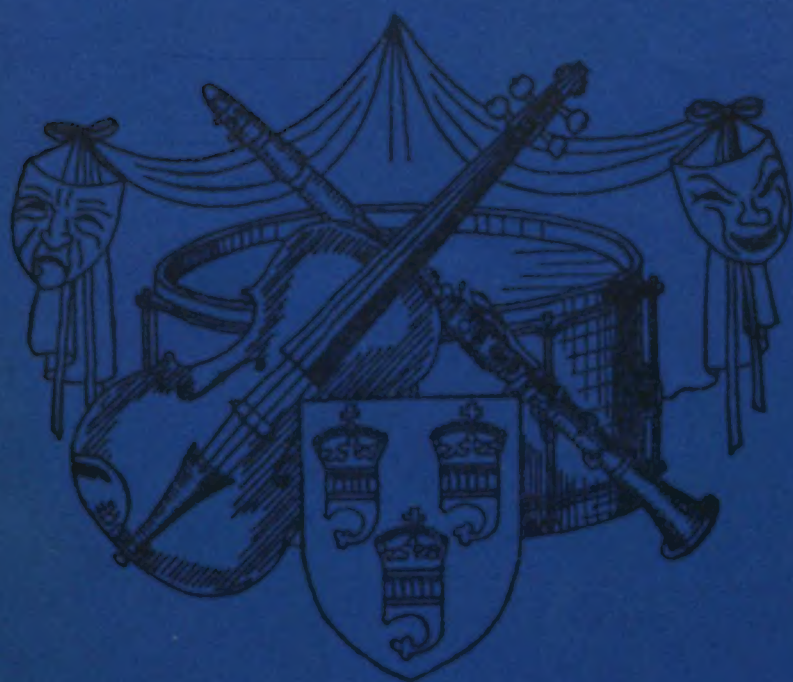


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1961

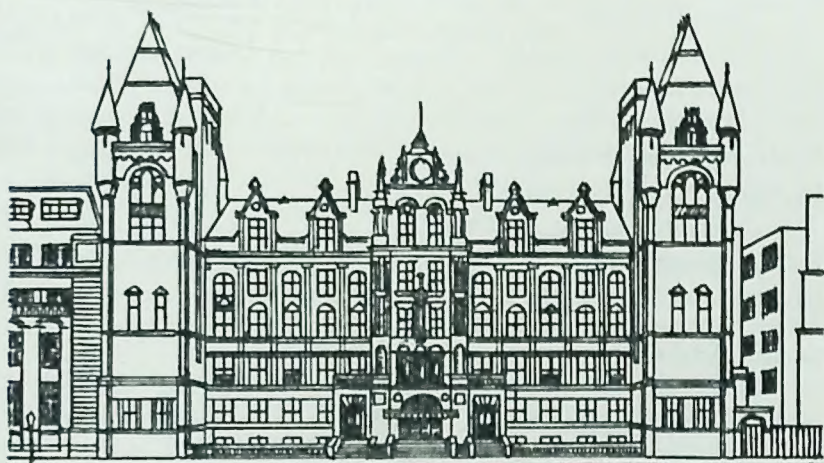
VOL LVII

No. 3





# THE R.C.M. MAGAZINE



Gillian Ashby

THE OFFICIAL JOURNAL OF THE  
ROYAL COLLEGE OF MUSIC UNION

*"The Letter killeth, but the Spirit giveth Life"*

VOLUME LVII No. 3

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## Editorial

LAST term's great excitement was the return to College of Mr. Stokowski, to conduct a special rehearsal of the First Orchestra. How extraordinarily good of him, when he was in this country for so short a visit, to make time to conduct students! He is the senior, the most illustrious, of the many ex-College conductors. His coming was a privilege, a compliment, and an incentive—and it left the Orchestra asking for more.

A gay, unusual event took place in the life of the R.C.M. Union on May 10. Mr. and Mrs. Harry Stubbs gave a party. Fifty years ago this would scarcely have called for comment: people were always giving parties. Turn up the Magazines for 1911 and you will find: in the spring the Misses Mollie Schuster and Alice Ibbetson took Kensington Town Hall to give a musical evening and among the performers were Dr. W. H. Harris, Mr. James Friskin and Mr. Harold Darke (do they remember?). In the summer, garden parties were given at the homes of Miss Saumarez Smith and Miss Dorothy Spanton. And in November Madame Harriet Solly gave a party, in reporting which the Secretary plaintively asked that members should reply to invitations since 'it is exceedingly difficult for the hostess of the evening when she does not know whether 80 or so people may come to a party or not.'

Two wars put an end to all this. To-day we lack space, help, money, time, energy. But the Stubbses somehow managed to welcome 50 Union members (of whom 30 were students), present Mr. John Williams and Miss Joan Davies to entertain us, provide food to refresh us, and then let us loose to talk. The R.C.M.'s job is to train professional musicians not to set out a social diary, but ours is not a residential college, some of our students' homes are far away, and there is always the chance that to-day's Holst and Vaughan Williams may not yet have happened to meet each other in the cafeteria. So while thanking Mr. and Mrs. Stubbs for an excellent evening, let us also take note of their example. If we can't run to Mr. Williams and a buffet for 50, then coffee for a dozen or so and a chance to argue 'out of school' would be a very good next best thing.

The Director has also been giving parties. For the first time in many a year the professors, staff and friends of the College had a chance to say thank you, goodbye and good luck to those professors who were leaving—to Mr. Geoffrey Tankard on April 28, and to Mr. Arthur Alexander, Mr. Frank Howes and Mr. Jan Van der Gucht on July 3. Mr. Alexander pointed out that he and Mr. Howes were being given a party under false pretences: theirs was a case of Op. 81a. Both of them have been persuaded to stay on at College for the time being, though with less arduous time-tables. To Mr. Alexander must go editorial apologies, for in the last issue I allowed 10 years to be lopped off his working life. He has, of course, taught at College for 40, not 30, years.

We sadly record the death of Mr. F. J. Milner, the founder, 53 years ago, of the firm which has printed our Magazine since 1921. Past editors who climbed those stairs to the Albert Hall Printing Office will want me to send our sympathy to his two sons and two grandsons who now work in the firm.



## Director's Address

FIRST I would like to welcome you all back to College for the new academic year. It is the 78th year of our existence. We have 572 students with 82 from overseas. We are delighted to welcome five new singing professors—this must be a record in any college of music—Isobel Baillie C.B.E., Meriel St. Clair, Hervey Alan, Gerald English and Mark Raphael. We also welcome Millicent Silver and Harry Platts to teach piano and Sydney Sutcliffe to teach oboe.

I am glad to tell you that the R.C.M. Manuscript Collection has been returned to the College from the British Museum. It will be housed in the Parry Room which will be officially opened for reading, writing and research in about five weeks' time.

You will be interested to know that the campaign for the New Building Fund has begun. There is to be a press conference shortly at which Sir Malcolm Sargent will speak. Thereafter we hope the money will pour steadily into the Bursar's office.

During the vacation we have suffered a grievous loss in the death of Heddle Nash. He was a great personality and a credit to the profession. Anyone who heard him or sang with him in his prime will never forget the fresh and unique quality of his voice.

I have just returned from the International Musicological Society Congress in New York. There were nearly a thousand delegates from 26 different countries. It was a salutary and remarkable experience to meet and listen to some of the finest music historians in the world. Performers have often said that the music historian is impractical, that he has no sense of performance and that his writings have no relation to modern conditions. Musicologists have replied that performers are ignorant and narrow-minded and think only of popular success. For many years there has been suspicion and some hostility on both sides. The whole thing of course is a question of Historical Accuracy versus Personal Expression. It's high time that the suspicion and hostility ceased and both sides worked together amicably. At a symposium on 'Performance Practice in the 17th and 18th Centuries' many harsh things were said about performers: lack of interest in historical facts, reluctance to develop or change technique and a general indifference to new information.

Professor Arthur Mendel from Princeton, the Bach authority, summed up the position very well when he said something like this: 'We musicologists must make every effort to inform the performer of our opinions. Then the performer must take over and make what he can of the information to improve the effectiveness and authenticity of his own performance.' He went on to describe an ideal illustration of what he meant. He once wrote to Dame Myra Hess to tell her that he would rather hear *her* play the Bach French Suite in G Major with all wrong ornamentation than anyone else in the world with the right ornamentation and would she not reconsider her playing of the suite in the light of the latest historical information. Dame Myra replied that they must meet sometime to discuss it. Mendel took this as a polite way of saying they would never discuss it. However, at her next recital in New York, a very important one in Carnegie Hall, she included the G Major Suite. To Mendel's delight she began with a most expressive trill on the upper note and then, in the repeat, on the lower note and so she continued throughout



the work. Next day he was amused to read in a New York paper that Myra Hess had played the suite with great beauty of decoration but could not make up her mind how to play the trills. I am sure Dame Myra will be amused and interested to know that this episode has gone down into the records of the I.M.S. Congress report.

Another interesting discussion was in 'Revolutionary Trends in Music' from the *Ars Nova* in 1324, through Monteverdi at the turn of the 17th century, the Alberti Bass in the 18th century to the present day. In making up our judgments of the contemporary scene we would do well to think as the American composer, Milton Babbitt, said, 'I am not interested in "new" music or "old" music. I am only interested in the organization which is *individuality* in music.' I came away from the Congress convinced of three things. That we must become more aware of the findings of the music historians, remembering that their findings are facts and not expressions of opinion. That we must become less insular in our attitude—everyone at the Congress was expected to understand four languages; and that we must develop our critical appreciation of fact versus fiction and thus avoid the narrowness of thought and performance to which we are all liable.

From time to time we hear that music education is out of date and that this or that method or system should be used. I agree with Jacques Barzun in his book on 'Teaching' that 'Education is the duldest of subjects, that it has nothing to do with teaching but is a lifelong discipline of the individual by himself' . . . 'a long process which cannot be taught in classes or courses.'

Most of you know that Lorna Haywood, after winning the Kathleen Ferrier and other awards last term, has gone to New York to study for a year at the Juilliard School of Music. Much has been written of the excellence and modern methods used there in such courses as 'Literature and Materials of Music.'

Last week I called to see Max Schubart (Dean of the Juilliard) about Lorna Haywood's work for the year. I was anxious too to know the results of the so-called modern methods which have received so much publicity. He was quite frank and I was relieved when he told me 'you can have all the new ideas and systems you like for the only thing that really matters is the teacher.'

I would like to put in a plea for a better standard of values in musical appreciation. There seems to me to-day to be much too great an emphasis on the glamorous in music—the commercial success, the dancing maestro, the latest coloratura soprano, the newest in synthetic music, the popular personalities. All this emphasis is to the detriment of chamber music and, as a critic wrote recently, 'all the *Lucia di Lammermoor*'s ever written and rolled into one do not contain a thousandth as much music as the opening movement of Mozart's Hoffmeister Quartet in D.' I should consider it a splendid thing if many more of you would show a greater appreciation of what is considered to be the most perfect and purest of all musical forms by coming more frequently to the Wednesday Chamber Concerts in the hope of hearing a good singer, a talented pianist or a promising string quartet. One of our biggest menaces to-day is 'canned' music. Restaurants, aircraft, ships, buses, trains, radio, television, are all liable to provide a background of so-called 'soft music'—it has no character, is all on the same dynamic level and is intended to soothe us. The danger is that our ears, exposed to this sort of thing, become insensitive and find it difficult to appreciate the finer subtleties to be found in all great music and especially in chamber music.



I would like to say a word in particular to new students. There are 207 of you. Most of you come to a new independence. Until now many of you have relied on your parents and others for advice. Here, you must balance your budget not only financially but mentally. I know only too well how easy it is to drift with the tide when you are thrown on your own resources for the first time. Your time-table gives you much more liberty than you have ever had before. It would be quite easy for us to fill every hour of the day with classes, but the time has come for you to develop your individuality and to live and study without constant supervision.

Your teachers will guide, and I hope, inspire you to concentrate and work hard between your lessons. Remember that teachers cannot do the work for you and that roughly speaking, seventy-five per cent of your achievement, good or bad, will be the result of your own endeavour.

In some American Universities it is common for a third of the new student body to be thrown out at the end of the first term. I would hate to think that such a thing could happen here. Nevertheless I must tell you that your work will be watched with interest and that we shall not hesitate to ask you to leave if it is unsatisfactory.

It is said that in Tibet poor students are treated with kindness as they have little hope of riches and comfort when they grow up and that talented students are treated roughly and harshly so that they show consideration for others later in life. To adapt this to the College, you young musicians of talent—as indeed I trust you are—should be treated with severity so that you may develop into liberal and tolerant musicians. To put it crudely your time here at College is a toughening-up process. Our music colleges are often criticised for turning out students who behave in an unprofessional manner and who have little realization of the discipline the profession demands. You are now young professional musicians. See to it that you live up to the name.

As a goal for you to aim at I can tell you that many students who left last term are already well started on their professional careers. Many teachers and performers have secured good appointments. Perhaps most significant were the results of the London University B.Mus. examinations. Four College students entered and passed the Intermediate Examination. Eight entered and seven passed the B.Mus. Finals.

If you have problems you cannot solve, remember that all of us on the staff are here for your benefit. Your teacher is your chief friend and guide, and Miss Gale, the Lady Superintendent; Mr. Stainer, the Registrar; Captain Shrimpton, the Bursar, and I will be happy to help you at any time.

The traditions of the College are as fine as are to be found anywhere in the world. Let us see to it that our work is worthy of the past and yet alive to all the possibilities of the future.

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After the Director's Address on Monday, September 25, the assembly heard a short concert of madrigals and partsongs given by The Tudor Singers, conducted by Brian Judge.



## Letter from Rome

by EDWIN RONBURGH

'The time will come when the ability to draw thematic material from a basic set of twelve notes will be an unconditional prerequisite for obtaining admission into the composition class<sup>1</sup> of a conservatory.'

This prediction was delivered in a lecture by Schönberg at Los Angeles as long ago as 1941—thirty years after his first experiments in dodecaphonic<sup>2</sup> composition. Half a century has since passed and at last England begins to feel that perhaps the old warrior had something to say. We actually hear a live performance from time to time instead of reading what critics write about the 'twelve-note bogey.'

Messrs. Glock and Keller have been responsible for much of the enlightenment which audiences in England now enjoy; but not even their efforts can disguise the fact that so many works (especially orchestral) by the master and his emulators are mutilated and misrepresented in performance. Surely a work is better left unheard than thrown to the wolves. Why, after fifty years, does Schönberg still present an enigma to so many musicians? One reason is that so many articles are written about music nowadays. Since 1945 I'd guess at more words than notes of music. Like science, it's a question of keeping up with the periodicals—rather than the opuses. To listen is surely the only way of coming to terms with an idiom which may be unfamiliar, and in assessing a work of art the only true criterion is the effect and impression it produces on the individual. If we talked less analytically and listened more artistically, *performances* might well improve, as well as opinions.

Italy probably suffers more from bad performances than any other country I know because orchestral standards are poor. Rome's principal orchestras (Radio and Santa Cecilia) are completely lacking in a sense of discipline, and in the absence of any permanent conductor produce performances which are merely the compromise of each guest conductor. This lack of training makes both conductor and composer suffer when a new work is performed. So when Bruno Maderna, who has won a considerable reputation as a champion of the *avant garde*, produces a programme of contemporary music, the audience, quite legitimately in most cases, has much to complain about. I believe an incident which I observed was reported in English newspapers—the performance by Maderna and Cassadó of Dallapiccola's Dialogue for Cello and Orchestra. I heard a previous and better performance of this in Paris and had a poor opinion of the audience when they boo-ed at the end. But in Rome I was prepared to sympathize a little more when the first few bars threatened chaos. However, the audience (containing some political upstarts who continually plague Dallapiccola's life) foolishly responded with rioting and shouts of 'basta', interrupting the performance twice. Soloist and conductor reacted with admirable restraint.

Outside Italy, Dallapiccola and Nono are considered as the country's leading composers. Yet Italian taste for new music lies in sympathy with Italian composers rarely considered elsewhere; Pinelli, Cassella and Malipiero, amongst others. However, Italians should not be blamed for their preferences when the works of Nono and Dallapiccola are hardly recognizable in the rare performances they receive.

1. England's music colleges are unique in the world in dispensing with composition classes.

2. Many critics persist in abusing the word 'dodecaphonic,' which describes a work in twelve *parts* (i.e. producing twelve sounds), not *tones*.



While lacking the variety of London's concert syllabuses Rome certainly achieves a very high standard of endeavour in attracting many first rate solosits and conductors. But its highest achievement is undoubtedly in the magnificent choirs of Santa Cecilia and R.A.I. They are amongst the finest I have ever heard, and there is good reason for their standard. The chorus-master retains a fairly cherished post and rehearses every day if necessary. A performance of Beethoven's Ninth in Italian did not surprise me as I'd already been hardened by a performance in English while living in London.

Other choral delights are, of course, in Rome's churches. The Benedictines of S. Anselmo are masters in Gregorian Chant, and a conversation with one of the priests illuminated the painstaking efforts that go into their interpretations. At a New Year Festival in S. Paolo, with nostalgic memories of 'Spem', I listened to a choir of four thousand boys singing the final chorale of the St. John Passion—an experience beyond description. Rome is, as one would expect, dominated by the Church, and to work in the Vatican Library is rather like working in a monastery of erudite monks. What a contrast to leave the mss. and attend a rehearsal with Italian orchestral players! Playing with students from the Accademia is amusing as well as interesting. On one occasion I found myself counting the first flute's bars for him, preparing to warn a clarinet of the imminence of 'C', and hopefully trying to settle an argument between a back-desk viola and a bassoon. 'Coraggio' must be a conductor's inexorable prayer.

Looking back over this, a favourite phrase of D. H. Lawrence occurs to me: 'To the Puritan, all things are impure.' On the surface, an Englishman is bound to appear something of a puritan to an impassioned Latin race, and my rather harsh criticism of certain aspects of musical standards in Italy may well be deemed musically puritanical. But at present it is difficult to crystallize my impressions, particularly when I am meeting composers and other artistic people in rapid succession. Italy has provided the richest experience of my life. Tuition apart, the art-treasures, the country and way of life can give a music student his most valuable asset: a clear insight to the inter-relationship of problems in creative art and the aesthetic principles which dictate their solutions.

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TEMPO NON GIUSTO, I





## Letter from Budapest

by WILLIAM PERI

Last year I was awarded a scholarship by the Hungarian Government to study the violin for four years at the Ferenc Liszt Academy in Budapest. I had already had four years at R.C.M. I wanted to study abroad, and chose Budapest because my father is Hungarian and the previous year I had spent a holiday in Budapest and liked it.

My scholarship was to cover fees, lodging and food, and there remained a reasonable amount for pocket money. When I arrived I was taken to a mixed hostel for foreign students; there were five musicians, others included engineers and doctors. My little room had a lovely view of the hills surrounding Budapest. It is a beautiful city divided by the Danube, one side, Pest, is flat, and Buda, the old part, is on a hill. I was able to practise night and day. Other Academy students in lodgings have more or less the same practise problems as London students. One has about the same chance of finding a free practise room at the Academy as at R.C.M.

I attended the beginning of the year ceremony at the Academy and a brief meeting at which the new students all stand up and take some sort of oath to do with working hard. After this the National Anthem and the Internationale were sung. There seem to be about five hundred students at the Academy altogether.

It was arranged for me (as it is for all new violin students) to play to the entire violin staff of about fifteen to see which professor would be best for me. I was given to Bela Katona, an extremely pleasant man of about forty-five who speaks English and is an excellent teacher. In my first year I had only violin and Hungarian lessons, two each a week. The Hungarian lessons are arranged by the government. The violin lessons last from one to one-and-a-half hours each, and my professor never seems to have his eye on the clock. He teaches two days a week at the Academy, has ten pupils, and gives lessons from 8 a.m. to 8 p.m. We are very much encouraged to hear each others' lessons. After my first year I will have piano, chamber music and theory lessons too—the last if I can't avoid it!

The course lasts five years. The standard in the principal subjects is very high and the secondary subjects have to be taken very seriously and involve a great deal of time. The exception is the orchestra which is conducted only by students and to which nobody goes. The Academy *does* produce orchestral players, and the orchestral standard in Budapest is high, especially in the strings; but the view is that if you can play your instrument well enough, you can soon pick up orchestral technique once you are in an orchestra. Many of the teachers are themselves orchestral players. The disadvantage to students is that they have little chance of playing concertos.

Examinations are very strict and are adjudicated by the entire staff of the instrument concerned. A first study exam, even in the first year, demands a recital programme plus a concerto, Paganini and Wieniawski being musts for the violins. The examiners choose works from this, hearing about half an hour's playing. The most difficult works from the repertory are set for the fourth year and the students take a Diploma at the end of the course. This is a public concert given with a professional orchestra at which the student plays two concertos.



For each professor's students there is an official professional accompanist who always attends one of the two weekly lessons. This I found very helpful and timesaving.

One of the reasons for the very high instrumental standard is the excellent teaching given right from the beginning. Students enter the Academy at about seventeen, but anyone talented can have the best teacher from the age of six at the Béla Bartók Gymnasium, and it can usually be arranged for him to stay with the same teacher all through his studentship. However, the seriousness of the secondary subjects deprives the students of valuable practising time. They are not seen lounging around all day under sunshades or playing cricket !

The Academy houses Budapest's main concert hall and the top balcony is free to all students. There, many of them can be seen most evenings, hearing one of the three excellent Budapest orchestras or visiting artists. Bartók of course is much played; Britten is very popular, particularly his operas ; I heard that Walton's viola concerto has been played by a student. Concerts of *avant garde* music meet much the same fate as in London: small audiences.

When I had learnt a little of the language I found all the students to be very friendly and well disposed towards foreigners, especially the English. The girls are very pretty; however, they take their studies seriously. I of course had plenty of free time and enjoyed myself with the other foreign students and later on with the natives. There are many cheap expressos with dancing up to four or five in the morning and many theatres and cinemas. And the food is wonderful.

In September I shall be returning to a life in Budapest quite other than that in London, but one to which I am already accustomed and which is greatly stimulating and satisfying.

## Letter from Leipzig

by CHARLES V. STANFORD

*Extracts from his reminiscences of Leipzig, 1874-5, printed in R.C.M. Magazine, Christmas 1911.*

I had also an occasional thrill; such as the meteoric appearance of Liszt at a semi-private gathering, where he was present as a listener, but happily was induced to play. In one bar the immeasurable gap between him and all other pianists showed itself in a flash. He was the very reverse of all my anticipations, which inclined me, perhaps from the caricatures familiar to me in my boyhood, to expect to see an inspired acrobat. When I heard the amazing tone and colour he produced, without a theatrical gesture, sitting like a rock at the instrument, full of dignity and composure, I and my rather punctilious companion were so carried away that we waited at the door to 'cap' him as he came out. We both had the chance of seeing his double smile; the one angelical (for artists), and the other diabolical (for the satellite Countesses). Both he and Wagner had one common characteristic in their physiognomy; a magnificent head from the nose upwards, and a repellent mouth and chin. As a famous friend of both once said to me, 'These great men are better a little distance off.'



The conditions of living in Leipzig in those days were of the simplest. Our rooms were bare enough, and it was only after great and repeated importunity that we permanently installed the morning tub. I had one slight experience of what starvation might be like, brought on by my own lack of foresight and subsequent shyness. I forgot that it took the best part of a week to get a reply from England to a letter to my bankers; I ran short of cash. The odd part of it was that I kept enough money for the top gallery at the Opera, and cut the amount off my commissariat.

## Letter from Oxford

by ROGER FISHER

Musical life in Oxford is nothing if not varied and these are some of last year's events which concerned ex-Collegians.

Edward Harper (R.C.M., Ch.Ch.) conducted in the Cathedral in February, when Christ Church - St. Hilda's Musical Society presented a concert which included Haydn's harpsichord concerto and Schubert's Mass in G. These performances were a joy to hear, being sensitive and beautifully controlled. Brian Barlow (R.C.M., Jesus) and David Gatehouse (R.C.M., Balliol) have both achieved much success in several concerts in their respective colleges. Peter Read (R.C.M., Balliol) has recently been elected as Secretary of the new University Organists' Association, which is just a year old and flourishing. I myself gave the opening recital in October in the Cathedral and later in the year gave a lecture on organ technique. They have elected me President for 1961-62. The year's programme has included recitals by Dr. Francis Jackson and Mr. Donald Hunt (Leeds Parish Church) and members' meetings included a fine recital by Brian Barlow and discussion, led by David Gatehouse, on recorded organ performances.

The University Opera Club has given two excellent performances this year. First, Alan Bush's *Men of Blackmoor* and then a superb performance of Britten's *The Turn of the Screw* in which at least two Royal Collegians took part.

The Bach Choir under Dr. Sydney Watson performed Kodály's *Budavari Te Deum* and Vaughan Williams's *Sancta Civitas*. In the latter we were delighted to welcome Mr. Keith Falkner as baritone soloist. Dr. Watson followed these with a performance of Monteverdi's *Vespers*. Only those familiar with the score will realize just what was involved in the presentation of this long, complex and lovely work. This was one of the successes of the year.

An outstanding feat of organization was the concert in the Great Quadrangle at Christ Church by the City of Birmingham Symphony Orchestra under Hugo Rignold. The whole of the planning involved was done by undergraduates and five thousand listeners enjoyed lovely playing in beautiful surroundings. Alan Whitehead's playing of Haydn's trumpet concerto was particularly lovely. More sensational, perhaps, was the '1812 Overture' performed with a band, the Cathedral organ and bells and a cannon. The organ was relayed into the Quadrangle and I, who had the privilege of playing it, had the unusual experience of watching the conductor over closed circuit television.

## Letter from Cambridge

by ANTHONY CAIRNS

The great thing about Cambridge as a field for musical enterprises is that there is a constant and generous supply of rapidly developing musical talent. A typical intake of R.C.M. students must contain, I suppose, a large proportion of budding performers and of prospective music teachers; many will be in both categories. But few are, as I was, blatant amateurs. Cambridge is rather different. Professionalism is represented by the organ scholars, certain of the choral scholars and some others who read for the Music Tripos; amateurism is strongly represented by all sorts of people reading for other degrees but determined to have a last fling in music before their chosen careers absorb too much time.

The only R.C.M. people known to me personally during my year there, 1957-58, and met again while active in music here are Stephen Duro, the organ scholar in Pembroke for the last two years, and Jeremy Barlow, who has been at Trinity. Both chose to read Music—which leaves me, a lawyer, alone maintaining amateur status. Jeremy has been playing his flute and doing some conducting. Stephen and I have found quite a bit to do in Pembroke as well as outside.

My college, Pembroke, has no choral scholarships like King's, John's or Caius—not even internal ones like Emmanuel. It is obliged to run the chapel choir on a voluntary basis and the rest of its music depends on whatever talent manages to seep in. However, enough enthusiasm now exists for there to take place in each term one choral concert (with a choir of seventy to a hundred mixed voices and sometimes an orchestra), one or two informal concerts of chamber music and five or six gramophone evenings. The large choir, always well supported by members of the women's colleges and other outsiders, started this year with Britten's *Rejoice in the Lamb*. We felt ambitious and followed this with Fauré's Requiem and Bruckner's *Te Deum*, calling in some two dozen instrumentalists from other colleges to accompany. Extracts from Haydn's *The Seasons* were done in June and for this we found players in the college and supplemented them. Balance is almost bound to be unsatisfactory on these occasions, but the standard of the choir is the higher of the two, which perhaps compensates a little for their less power. The performers gain more than the audience from these products of an essentially amateur college, but the soloists, though not asking to be paid, were all of professional standard, which is perhaps why the chapel was so well filled at the second concert.

In addition to managing the chapel music Stephen has been running the college madrigal group this year, which performed items at three concerts. In this small group the sightreading ability was up to tackling Debussy's 'Trois Chansons de Charles d'Orléans' as well as some standard Tudor madrigals.

This is a picture of music in one college. There are frequent opportunities of hearing good music elsewhere. Occasionally on Sundays there is a concert performance of opera in the Guildhall: it was pleasant to see several familiar faces from R.C.M. in Cambridge when the Chelsea Opera Group presented *Carmen*, and Colin Davis's *Romeo and Juliet* last term was very highly praised. The fortnightly Thursday Concerts have included Peter Pears with Benjamin Britten, the Amadeus Quartet, and John Ogdon. At the beginning of the year I heard Alan Loveday with Leonard Cassini, but missed the Harvey Phillips Orchestra, who are regular visitors.



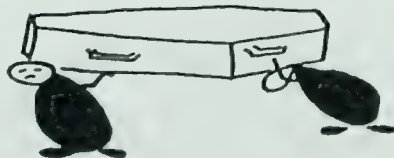
Britten came to rehearse and conduct the first British performance of his *Cantata Academica* written for Basle University. It was an exciting experience for us in the C.U.M.S. chorus. David Willcocks not only conducts for C.U.M.S. but also directs the music in King's College Chapel. This association is fortunate for the Society, which has given several concerts in the chapel. Tallis's forty-part motet was the most successful feature of the Lent Term concert there and there can hardly be a better way of hearing this extraordinary and lovely work than in the acoustics of King's chapel with the eight choirs positioned at eight points surrounding the audience in the 'ante-chapel,' which is the main body of the building.

The University Opera Group's main production of the year was put on for a week in February in the A.D.C. theatre. The A.D.C., the private dramatic club of the university, has a good stage but a very small auditorium (as stark as Bayreuth; and there is a horrible safety-curtain which rises through the floor). This year's programme aimed at intimacy of presentation. Stravinsky's *Soldier's Tale* was a natural choice. A casually dressed orchestra of seven on stage right was balanced visually by a tiny stage used by the actors on stage left, and the narrator had a chair and table in the centre. In spite of the informality and the cunning way in which the actors were given moments when they acknowledged the narrator's and even the orchestra's presence, there was a polish on every aspect of this performance. The next piece was Cimarosa's *Il Maestro di Cappella* with an orchestra of nearly twenty on the stage, superbly 'conducted' by Michael Rippon. The third part of the programme was unusual but disappointing: *Il Festino* by Banchieri, with up-to-date English words by Peter Tranchell. The essential nonchalance and gaiety were not quite there. However, the success of the *Soldier* and the *Maestro*, both musically directed by Gordon Mackie, who is one of the ablest undergraduate conductors here, cannot be questioned.

Membership of the Musical Club, C.U.M.C., gives the right to play at, or at least to attend, the weekly chamber concerts, as well as offering practice facilities and the use of a fairly large if not very well assorted music lending library. The club shares the same building with the Music Faculty and it is the centre of Cambridge music in several ways. As a rule a different committee member arranges the concert programme each week. One of the more adventurous members of the Music Faculty, Duncan Druce, presented a difficult programme by Berg, Schönberg, Webern and Frank Martin, ending, however, with his own attractive performance of a Janáček violin sonata.

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TEMPO NON GIUSTO, II



grave ?

W.H.

## Producing Handel's Italian Operas

by DOUGLAS CRAIG

*Douglas Craig, who has recently become resident producer for the College Opera School, where he hopes to do some Handel this year, produced 'Rinaldo' last summer for the Handel Opera Society at Sadler's Wells and in East Berlin. 'Alcina' is to be mounted at Covent Garden for Joan Sutherland in the coming season.*

'IT must all,' they used to say, the people who taught me opera production, 'come from the music.' This was not easy to swallow, for it smacked of glib Dogberrianism; it had about it the doubt-provoking, if portentous, vagueness of Delphi. It was oracular, arbitrary, infinitely questionable. Obviously, anyone setting out to produce opera would need to have, if not technical musical knowledge, at least an intuitive response to music in some degree; and it would be good too if he knew something of the singer's reaction to his work which is by no means necessarily the same as a straight actor's, but was there any more than this in the mystique which claimed the music of an opera as the sole source of guidance to its interpretation?

Disbelief was, however, tempered when one saw a man like Carl Ebert at work and watched him time and time again go to the music to seek in the turn of a phrase or the colour of a musical sentence the precise elucidation of the text which the words alone could not give. He astonished me on one occasion at a lighting rehearsal of *The Marriage of Figaro*. When we came to Barbarina's aria at the beginning of Act IV he said (looking remarkably like Georg Mittenhofer in Rennert's production of Henze's *Elegy for Young Lovers* at Glyndebourne this year): 'Now you see, this is a most unusual key for Mozart; this A flat and D flat must come out in the lighting.'

If there is more than a grain of truth in this theory is its application universal? One of the most interesting tests to which it can be subjected is provided by the Italian operas (I am not speaking here of the dramatic oratorios) of Handel, for here is classical formalism at its most complete and uncompromising. It is a sort of apotheosis of the solo voice. There are occasional duets—and how magnificent they are!—rare snatches of three- or four-part writing for voices, but virtually no examples of the ensemble of perplexity which was later to become one of the glories of Mozart, Rossini and all their successors. But every soloist must have several arias and any one opera must properly demonstrate the composer's ability to write in all the carefully differentiated styles of the aria, which numbered something like fifteen. Moreover the aria itself was strictly obliged to conform to the 'da capo' form which might frivolously be termed boomerang music since, once launched, it must be waited for patiently until it returns whence it came. The da capo aria is in five or six sections and although it cannot be said to go on *ad libitum*, since it is strictly controlled by the composer, nor *ad nauseam*, since Handel is never less than listenable, one must admit to a feeling of dismay that it is going on *ad infinitum* simply because the uncompromising musical form stifles the emotional content by swamping a handful of words with a hogshead of notes. The producer who is faced with the task of presenting a Handel opera to a modern audience for the first time may therefore find himself in a considerable dilemma, feeling that the music is suited to nothing but a concert performance.



If therefore he cannot make it 'all come from the music' where else shall he look for inspiration? What about the historical approach? Many of Handel's operas have titles which suggest that they are based on events in the lives of people who actually existed. But on closer examination they do not necessarily stand the test. Take, for example, *Radamisto*. Radamisto, son of Farasmane, is married to Zenobia and his sister is married to Tiridate, a tyrant. Tiridate and Farasmane are at war. At one point Farasmane urges his son to continue the fight against the aggressor even though this bravado will cost him his own life. After the battle Radamisto and Zenobia escape to a river bank; seeing that they are pursued Zenobia implores her husband to stab her so that she shall not become the prisoner of the 'lustful tyrant.' Radamisto cannot bring himself to do the deed and Zenobia tries, unsuccessfully, to drown herself instead. The various entanglements into which the plot embroils itself are eventually resolved by a surprise dénouement which has not been in the least prepared in the preceding action. History confirms that there were at least two Tiridates kings of Parthia, the first of whom reigned about 30 B.C. And Zenobia was Queen of Palmyra, but in 270 A.D. and when she fled from the armies of Aurelian she took refuge on the bank of the Euphrates with her son. Clearly therefore there is no point in trying to achieve any sort of historical accuracy or authenticity of period in the presentation of such an opera and indeed one would do better to take the advice of Horace who was a contemporary of Tiridate and who couldn't be bothered with the trouble Tiridate was causing at the time and said so very charmingly in the 26th of his first book of Odes.

Retracing one's steps out of this historical cul de sac and looking again at the separate incidents of the story, one sees how these vaguely remembered facts have merely been used as pegs on which to hang a number of powerful human emotions and complex situations. And the more one studies these emotions and situations the more one becomes aware of their kinship to the emotional and psychological states which provided the foundation of the great classical French drama of the 17th century. Here is the eternal conflict of duty and inclination—'devoirs' and 'passions'—here are the heroes and heroines torn between patriotism and love and the kings and patriarchs torn between gods and men. One recognizes in the Handelian Italian opera the plots and the vocabulary of Corneille and Racine and the same attempt to dramatize human relationships in the grand stylized manner which was so dangerously near ossification that Racine alone could manipulate it in a way that has remained acceptable to all succeeding generations.

Once this affinity to the French classical drama has been appreciated and once the producer has admitted the relevance of Boileau's dictum that reality and theatrical reality are not necessarily the same thing<sup>(1)</sup> he is in a fair way to achieving a style proper to a Handel opera.

It becomes increasingly obvious, to me at any rate, that the only acceptable way of staging the operas is to recreate for them the baroque atmosphere in which they were originally conceived. The plots, the characters, the language, the musical form are all so rigidly stylized that they will not survive transplanting into another style.

In the matter of costume and décor it is quite unnecessary to seek for realistic period representation and historical accuracy. This sort of realism on the tragic lyrical stage was an invention which came only much later in the eighteenth century. When the great French actress Adrienne Lecouvreur, who was a contemporary of Handel's, swept about the stage impersonating some mighty personage of a remote era she did so in what

was palpably contemporary court costume heightened and elaborated with nodding plumes and flowing train. No-one in the audience thought this incongruous or stopped to ask themselves if Tartar princesses really dressed like this. The *illusion* of truth was much more important than absolute realism. And the interplay of recognizable, if exaggerated, emotional states was of far greater interest than the correct reproduction of historical detail.

The actors should appear as if seen through the eyes of a contemporary painter of the period, for example Tiepolo, and the décor should reflect the roulades, the floriture and the arabesques of the music.

As for the acting, this too must be heroic, restrained and always in the grand manner. We are indebted to a French actor of the period, D'Hannetaire, who has left us a full account<sup>(2)</sup> of the acting technique of the period. There was an enormous repertoire of gesture and stance as elaborate as classical mime. No gesture below waist level was acceptable and personages of the lower rank were not allowed to cross downstage of their superiors. And as late as the middle of the eighteenth century it was considered bad form for any actor or actress in a tragic piece to sit down !

What emerges from this study therefore is that so far from the music in a Handel opera being static and unyielding, it provides the foundation upon which an elaborate edifice must be built if its original flavour is to be recaptured. If one accepts the premises laid down in the essay one sees at once when one comes to lay out a production that it can indeed nearly 'all come from the music' for the music of Handel, enormously rich and varied in characterization, offers untold opportunities in interpretation far in excess of anything afforded by the text alone and by its very nature encourages a flow of gesture and movement which is the antithesis of the naturalism demanded by stage and television to-day.

The operas of Handel frequently make scenic demands which stretch the ingenuity of the technicians (and the credulity of the audience) to the limit. Dragons, goblins, nymphs, sirens, ghost ships, volcanoes, fiery chariots, clouds of smoke and flame, exploding mountains, mountainous seas, not to mention whole platoons of cavalry, are scattered profusely throughout his works. But apart from doing one's best to ensure that the required effects are achieved with skill and aplomb one need not allow them to assume too much importance. It most frequently happens that a violent effect or transformation scene has only a matter of seconds in which to take place and even a battle is reduced to two minutes. These are merely the incidents of the plot which, by altering the circumstances of the *dramatis personae*, set in train a new series of emotional responses. It is interesting to note that in some cases Handel provides music for the abductions and transformations, but in the majority of cases he does not, which seems to suggest that he himself was more concerned with lyrical expression than stage trickery. In any case the exploitation of theatrical machinery has always been the prerogative of the opera and this was no less true in the early 18th century than it is now, so that by including astounding effects in his operas Handel was doing no more than what was fashionable.

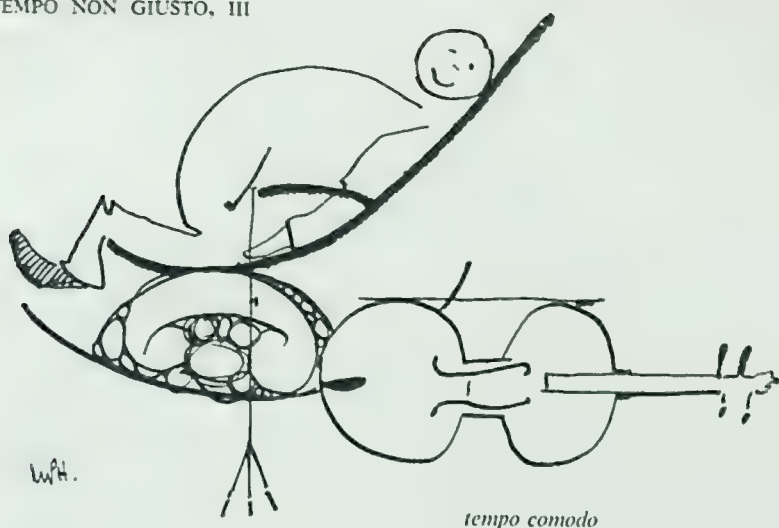
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(1) Boileau: *L'Art Poétique* Chant III line 48. 'Le vrai peut quelquefois n'être pas vraisemblable'.

(2) *Observations sur l'art du Comédien*.



## TEMPO NON GIUSTO, III



## College Farewells

## GEOFFREY TANKARD

It was on Geoffrey Tankard's return to College in January after an extensive tour abroad examining for the Associated Board, that we regretfully learnt of his decision to retire to Bermuda at the end of March.

Mr. Tankard, a pupil of Emil Sauer, Benno Moiseiwitsch and Harold Craxton, was well known as a performer before he became a professor at the Royal College in 1947. He was also a partner of the late Albert Sammons with whom he gave over two hundred sonata recitals. In 1948 he became an Examiner for the Associated Board, and has toured many countries in the Commonwealth and Far East, adjudicating and performing. His wide musical experience led him to make a comprehensive study of problems that concern both teachers and students, and during the last five years he has had published *Pianoforte Diplomas*, *Pianoforte Technique in an Hour a Day* (with Eric Harrison) and *Foundations of Pianoforte Technique*. Following the great interest shown in these books Mr. Tankard has now written *Specimen Answers to Viva Voce Questions*, and a new book *Technique for Young Pianists* will be published in December. In 1956 he published a book of poems.

In spite of his busy life as a musician Geoffrey Tankard has generously given time to a wide range of charitable services. He was a Governor of the Nutter Orphanage for Boys, a member of the Council of Social Service, Chairman of a branch of the League of Nations Union, and on the Committee of the Discharged Prisoners' Aid Society. Last autumn he was awarded a medal, with Dame Sybil Thorndyke and Mr. J. B. Priestley, by

the Lord Mayor of London, for his work in helping to raise £100,000 to found the Margaret Macmillan Training College and Nursery School in Bradford. He has also taught backward children in the East End of London.

Mr. Tankard describes as 'side-lines' his further activities as farmer and company director.

College will remember him as well for the prizes he has instituted for harpsichord, organ and double-bass, and his son David has recently given the sum of £1,000 for a much needed Lieder Prize.

I am sure all his friends at College will join me in wishing him good health and happiness in his retirement.

PETER ELEMENT

#### JAN VAN DER GUCHT

It was only four years ago that Jan Van der Gucht joined the College staff. Now he leaves us to take up a newly instituted professorship at Regina University in Canada. He is well known there for his festival adjudication, and he leaves us reluctantly, but with a sense that he has something to give that Canada needs.

He shows the same gift of understanding and versatility in his teaching as he does in his singing, and couples a rare sense of words with an instinctive musicality and sense of phrasing. His first broadcast came while he was still a student, and from that date concert and broadcasting engagements flowed in steadily. In radio he not only gave recitals and sang in such major performances as *The Village Romeo and Juliet* but became a great favourite with listeners for his enchanting performances of the better light operas. In these, most unusually at the time, he spoke his own dialogue, and indeed his singing was so individual that no actor could successfully have spoken for him.

His great humility and his ready wit have gained him many friends here, though, of course, many of us knew him well before he came to College. Speaking personally, I have known Ben (Jan is a professional name) almost as long as I have been teaching. He was one of my earliest and most rewarding pupils. He became a very dear friend and, latterly, colleague, and everyone will join me in wishing him and his family *bon voyage* and every success in the great adventure that lies ahead.

CUTHBERT SMITH

### Wigmorisms

*being extracts from Anonemo's Green-Room Guide*

Stunning playing!

Did you like the piano?

That Scherzo was no joke!

How did you find the audience?

That was one of my favourite sonatas.

You seemed quite lost in the Bach fugue.

I was hardly ever conscious of your technique.

And you intend giving another recital?



## R.C.M. Union Report

The summer party, the 'At Home,' was held in early June, on the ninth, when more than three hundred members and guests were present. It is unfortunate that this date clashes with so many other musical functions, such as Glyndebourne, the Bath Festival, and orchestral concerts, but the College time-table is increasingly full and there is little choice of dates. This clashing of dates makes many difficulties in getting artists for our programme, but we were most happy to have Mr. Frank Merrick and Mr. Gerald English to make music for us. This year it was possible to use the Opera Theatre for the second part of the proceedings, and a most original and amusing programme was devised and produced there by Mr. John Francis. To all who so kindly entertained us and to all who helped in the running of the evening, Committee members and College Staff alike, we are most deeply grateful.

Early in May, Mr. and Mrs. Harry Stubbs most generously gave a party in their delightful studio to about fifty guests, comprising some members of the Union Committee, a few professors and some thirty or more present students, giving us a very pleasant and informal opportunity of meeting each other. It is hoped that other such evenings may follow, but lack of space is usually the chief difficulty.

A large number of students left last term; we are glad that so many have already joined the Union and we hope many others will do so too, thereby keeping in touch with the College.

In the New Year we intend to reprint the Address List, so please send us changes of place and name (if any) as soon as possible after you read this.

PHYLLIS CAREY FOSTER,  
Secretary

## Honours List

In the Birthday Honours the C.B.E. was awarded to Miss Joan Sutherland and Mr. Herbert Sumsion; the O.B.E. to Mr. Ernest Hall and Mr. Morris Smith; and the M.V.O. to Mr. Harry Gabb.

The degree of Doctor of Music has been conferred *honoris causa* on Dr. Herbert Howells by the University of Cambridge. In presenting Dr. Howells the Public Orator recalled that 'in the late war he came to the rescue of St. John's College, so that that distinguished choir should not lack a conductor worthy of it; and both to this College and to King's he has dedicated a service composed by himself. Rich gifts indeed; for he is probably the leading composer of church music whether for choir or organ in the kingdom at present. And in our country at large he has shown himself an outstanding encourager of music.'

An Hon. G.S.M. has been awarded to Mr. Keith Falkner; and an Hon. R.A.M. to Miss Seymour Whinyates.

Hon. F.R.C.M.

Dr. H. K. Andrews, Mr. John Cruft, Mr. John Denison, Major-General Gambier Parry, Mr. Charles Groves, Mr. Gordon Thorne, Mr. Charles Kennedy Scott, Dr. George Loughlin, Mr. Ettore Mazzoleni, Mr. Leo Quayle, Mr. John Stainer, Dr. Herbert Sumsion, Mr. Geoffrey Tankard, Mr. Michael Tippett, Sir Jack Westrup.

Hon. A.R.C.M.

Mr. Hugh Bean, Mr. Sidney Fell, Mr. John Francis, Mr. Kenneth Jones, Mr. Alan Loveday, Mr. Charles Luxon, Miss Veronica Mansfield, Mr. Michael Mulliner, Mr. Bernard Walton.

Hon. R.C.M.

Mr. Frederic Cox, Mr. John Dyer, Mr. Thomas Goff, Dr. Henry Havergal, Mr. Douglas Moore, Mr. Heddle Nash, Miss Ruth Packer, Mr. Anthony Pini, Miss Margaret Rubel, Captain J. T. Shrimpton, Mr. Jan Van der Gucht, Mr. Edward Walker, Miss Joyce Wodeman.

## STUDENT REPORTS

### Aaron Copland at College

To see a great 'name' and a real, apparently 'ordinary' person converge and become one is not without its excitement. Suspense is nearly always followed by surprise. Mr. Aaron Copland, who visited College on Tuesday, May 16, was a most agreeable surprise. His short talk about himself and his career as a composer was disarmingly frank and delightfully spiced with humour. It was entertaining as well as instructive to hear how he had first 'got that way' and how he had enjoyed being young in the twenties, with Stravinsky, Schönberg, Prokofiev and Falla for company and with a great sense of fresh musical discovery in the air. Mr. Copland looked back with evident relish to a time when the fun of composing was enhanced by an actively resisting public. He regretted that contemporary music is now something to be borne in silence!

Humour continued to slip in as he outlined his aims as a composer. In the attempt to create a kind of colloquial musical speech for his country he had made use of folk songs (Scottish and Irish tunes to which something American had happened) and he assured us that the contrast between his 'accessible' and more 'abstract' styles did not in the least confuse him. Whatever the critics' verdict, he felt as much 'like himself' in *Billy the Kid* as in his *Piano Variations*.

It was good to know of his sympathy with the young musician of to-day surrounded by such a profusion of styles, none more 'right' than another, and at the same time to have one's suspicions confirmed that the day-to-day life of a composer is far more rugged and uncertain than the average neat biography would lead us to expect.

Mr. Copland ended with a piece of 'fatherly advice' to which composer, critic and listener alike could well pay heed: music, of whatever style, must be able to fascinate; if it can do this, it must have something of worth in it. The relative 'greatness' of a work is not something we should be in a hurry to decide. The important thing to do with new music is to listen to it.

The number of students present in the concert hall to hear Mr. Copland and the ovation he received made it obvious that his visit was greatly appreciated. One was left wishing for an opportunity of getting to know a wider range of his music — 'abstract' as well as 'accessible.'

PETER NAYLOR

### 20th Century Music Series

It was an excellent idea of Mr. Hopkins's to include in his contemporary music series a number of interviews with those who are, either as composers or interpreters, in the thick of the problems. However skilfully a man's music may be dissected, to find out what is in his mind in relation to that music is not so easy. Mr. Hopkins's skill with his musical scalpel is well-known, and the visits to the College of Vlado Perlemuter, Michael Tippett and Franz Reizenstein gave us the opportunity of joining him round the operating table as he probed each of these people in turn.

To hear Perlemuter talking and playing was the next best thing to having Ravel himself, with whom he had studied all the composer's piano works. His style of playing is quite different from the usual run of Ravel performances—easy, warm and graceful instead of cold and brittle but, questioned on this, he assured us it was the authentic way and went on to point out passages and bars where the composer had meticulously insisted on his creating just this effect.



One of the main points to emerge from the talks with the two composers was that both complained of occasional dissatisfaction with the present system of notation. Noticeable, too, was Tippett's preoccupation with exactness of bowing marks, whereby he seemed to feel that they are not precise enough to draw the exact effect he intends. He freely admitted that, were he to write his second quartet now, he would mark certain passages differently in an attempt to get subtler results. No composer, though, should expect to pin his performers down too closely—look at the charge that is always being levelled at Elgar of over-marking his scores, where barely a bar is left alone (although one wonders whether the same complaint would be made of a more fashionable composer).

In view of his stature as a pianist, it was interesting to hear Reizenstein's statement that he would have no objection to technical modifications in a score, providing the end result was not noticeably different from the first. A pity that this interview lapsed into a more-or-less personal discussion between performers and composer (and often inaudible at that, despite the amplifier). Personally, I would have welcomed a fuller exploration of the teaching methods of Reizenstein's former master, Hindemith.

Looking at the series as a whole, it would be hard to deny its value to the students, many of whom prefer to ignore it. Like so much that goes on in College it deserves better support, for these are the occasions when the relevance of studies in College to the musical world beyond Prince Consort Road is clearly shown. The lectures can only have a healthy, widening effect.

It would be ungracious to end without mentioning the remarkably high standards attained by those students who prepared works, not only for these lectures but for others earlier in the year. In every case, without exception and without help from others, the guinea-pigs have produced work which can make them, and the College, justifiably proud. May the series, with the good work, prosper.

JOHN RIPPIN

## Polyphonic Group Concert

Four English Madrigals	
' See, see the shepherds' queen	Tomkins
' O grief e'en on the bud '	Morley
' Sweet Suffolk owl '	Vautour
' The Lady Oriana '	Wilbye
Quatre Motets pour un Temps de Pénitence	Poulenc
Three Songs on Old Texts	Hindemith
' The devil a monk would be '	
' Lady's lament '	
' Trooper's drinking song '	

Where are the best British choirs to be found ? In the music colleges, waiting to be formed. Choral singing is one of the few fields of music in which seasoned professionalism is not an unqualified asset, and may well prove a heavy liability. Choral voices are not like wines, whose bouquet improves with the passing years. At the age of forty, Miss X may be entering upon the most glorious phase of her career as a soloist; but as a choral singer she is already well past her meridian. The qualities which she has perfected will avail her only so long as she is able to make her own terms with music. Freshness, adaptability and the capacity for self-effacement will all have diminished, and the better developed her voice the more its effect amongst the sopranos in *Messiah* will be that of a three-ton lorry trying to nose its way through the City during the peak period. But, you may object, this may be true of the opera star; why should it be true of the professional choralist—the man or woman who has no thought of individual fame? Frankly, there is no such person. If Miss X is not setting Covent Garden ablaze with her Gilda or drawing ecstatic crowds to the Royal Festival Hall, it is (in her opinion) merely because she lacks the 'push' of Miss Y, the easy morals of Miss Z—and in any case, the standard of singing is so low to-day and the public have so little taste that she is *glad* she need only perform her arias for the very few who are qualified to appreciate her. . . .

By comparison, the amateur choral singer offers distinct advantages. He is eager and enthusiastic, his voice, being underdeveloped, is much easier to move, and he is always ready to endure any amount of insult and obloquy from his conductor. What he will not do, however, is to practise on his own, because after all he is in the choir for the fun of it. Also, having nothing in the way of a technique, his range of colour and volume will be severely limited. There remains one type of singer who combines the merits of amateur and professional—the young student of singing at the music college. To a small choral group he brings freshness of attack, keen concentration, an all-round musical sense and a tone which is well-focused yet without the hypertrophy characteristic of the ageing pro.

All of which goes to show that a choir such as the Polyphonic Group at College, conducted by one who is himself a singer and can show the others just what to do, starts off with a vast amount of musical capital behind it. The average professional chorus would give their larynges for the sort of sound, luminous yet velvety, which these singers produced at the opening of 'O grief, e'en on the bud.' Yet I couldn't help feeling that such natural advantages should have been better exploited. One consequence of a pure, steady tone is that the slightest deviation of pitch is noticeable at once. Altos in particular were careless in this respect, slipping out of tune from time to time and staying there without any attempt at adjustment. Stylistically, too, the singers have something to learn. The secret of good madrigal singing lies in a proper appreciation of verbal values; by which I don't mean that consonants must be spat out metallically, but that important syllables should play their part fully in the shaping of a phrase, which they cannot do if the madrigal is gabbled through at high speed, as were, for instance, 'Sweet Suffolk owl', and 'The Lady Oriana.' Both of them needed a far more flexible treatment. As for the Poulenc and Hindemith, they were not really ready for public performance, though possibly the choir gained more from the exercise of working at them than the very small audience gained from listening (with a student choir, there is something to be said for this point of view). One last point: Geoffrey Shaw should be careful to keep certain individual voices from predominating in each line; otherwise a perfect blend will always elude him.

Hard words, I know. I have only used them because I am sure that this choir has it in them to get really good results, provided that they set themselves high standards. I shall look forward to hearing their next concert.

JULIAN BUDDEN

### **R.C.M Christian Union**

The R.C.M. Christian Union is one of about forty-eight branches which make up the University of London Inter-Faculty Christian Union. Regular central fixtures are held by L.I.F.C.U. and these have included recently a Garden Party at Bedford College, Regent's Park, at which our union provided one of the missionary information display stalls. Other L.I.F.C.U. conferences, Bible readings, and tea-parties for overseas students have also been attended by our members.

During the Spring Vacation nine students went to the Annual I.V.F. Conference at Swanwick, Derbyshire. Throughout the six days of study, discussion, and recreation, the musical abilities of our delegates were often exploited, and efforts ranged from madrigal singing to the concoction of an 'Occasional Overture.'

Activities in College have been well supported, an increase in numbers being evident at the Bible studies (on *Colossians*) at Friday lunch-hours. Our series of Wednesday addresses given by visiting speakers was on 'Attributes of God, the Father.' Special meetings included a visit from members of the London Missionary Volunteer Fellowship, and a tape-recorded address by Dr. Billy Graham.

C.U. meetings during the Christmas Term will be held at the following times, in Room 45: Mondays, 4 p.m., Prayer Meeting; Wednesdays, 1.30 p.m., visiting speaker's Address; Fridays, 1 p.m., Bible Study (on *Romans*). We invite all who are interested to join in these and other special activities as they are arranged.

WALLACE WOODLEY,  
*President*



### **R.C.M. Cricket Club**

The newly-formed cricket club's first match was an exciting victory over the D'Oyly Carte Opera Company on June 28. On a rugged Hampstead Heath wicket, the opposition was bowled out for 85, due to some hostile bowling by R. Searle (5 for 24). The College replied with 88 for 6 in a fight against the clock, the winning hit being made in the last over. M. Hoskinson scored 42 not out. The College was urged on to victory by the well-projected voices of a small band of enthusiastic supporters.

The second match was against the R.A.M. on Clapham Common. Owing to inclement weather and misinformed taxi-drivers, the game was somewhat foreshortened and the result a draw. The College, batting first, scored 98 for 8 declared, including a rapid unbroken stand of 30 by M. Hinton and R. Searle. Despite the accurate bowling of J. Morris and G. Nicholls, the Academy escaped, and were 46 for 8 at the close.

Other features of the matches were the dour batting of J. Beck, the agricultural smites of R. Hazell, the agile wicket-keeping of B. Cole, and the expert umpiring of the Director (fittingly behatted).

It is hoped that next season the College will have a full fixture list, to take advantage of the excellent facilities offered on the college premises. The members of the club are most grateful for the generous gifts which have made possible the purchase of the extensive kit.

MALCOLM HOSKINSON,  
*Secretary*

### **R.C.M. Chess Club**

The Club was formed in the Midsummer Term, 1961, and attendances at Club meetings last term were very encouraging. New members are most welcome, the club catering for beginners and experienced players alike.

Club evenings are held from 6 to 7 p.m. in the Committee Room (next door to the General Office) on each day when there is a College Concert or Opera at 7.30 p.m.

Chess books are available for beginners, and it is intended to provide other chess literature for more advanced players. Events this term will include a Beginners' Tournament and a Club Ladder Tournament. It is hoped to arrange a Professors v. Students match in the future.

Will all students wishing to join the Club please see me in the General Office (Room 44). Chess can be played by all people who desire to express themselves and find enjoyment in a worthwhile hobby and pastime, and, contrary to popular opinion, it is not a game reserved solely for brilliant intellectuals, mathematicians and scientists.

MICHAEL MCCABE,  
*Secretary*

### **Miscellany**

Dr. Osborne Peasgood and Mr. Angus Morrison have been elected to the Board of Professors.

The R.C.M. was represented by Miss Humby at the Fourth Conference of the International Society for Music Education in Vienna, June 1961.

A portrait of Sir Ernest Bullock by Mr. John Ward now hangs in the Council Room. Lorna Haywood won the Kathleen Ferrier Memorial Scholarship, a Boise Foundation Award, and a scholarship to Accademia Musicale Chigiana, Siena.

Gwyneth Jones won a Boise Foundation Award.

Charles Tunnell, Martin Elmitt and Nicola Anderson entered the Casals Cello Competition, Israel.

Margaret Roose, Louise Jopling, Jonquil Glenton and Warwick Hill went to the Santiago de Compostella Concourse.

Mrs. Stansfield Prior, who died recently, left a donation of £250 to the R.C.M. Union.

## The Royal Collegian at Home and Abroad

September 1960 to September 1961

*This feature is bound to be incomplete and haphazard. The editor is always glad to be sent news to make it less so, particularly about events which the daily press may not notice.*

**George Loughlin**, Director of University of Melbourne Conservatorium of Music, with **Frederick Sharp** who produced, conducted the first Australian production of *Simone Boccanegra*, April 18, and of Menotti's *The Old Maid and the Thief*, on April 26.

**Donald Peart**, at the University of Sydney, conducted *Semele*, Sept. 23.

**Henry Holst** has been granted two years' leave from the Copenhagen Conservatoire to direct a master course in violin at Tokyo University of Arts.

**Phoebe Walters**, a present member of the R.C.M. Magazine Committee, was the subject of a recent article on *The Times* women's page, which described how 41 years ago Miss Walters gave up her post at Royal Holloway College to help in founding Hillcroft College for 'working women.'

**Michael Hall**, who formed the Northern Sinfonia Orchestra three years ago, conducted it at R.F.H., Jan. 20.

**Alan Fluck**, music master at Farnham Grammar School, has instituted there a festival for school music, to be a biennial event.

**Norman Hearn** organized a third July village festival at Linton, Cambridgeshire, and for the final concert conducted Vaughan Williams's *Benedicite* and Bach's *Magnificat*.

**Ralph Nicholson** conducted the Guildford Symphony Orchestra, April 15, when they played *Moeran's* violin concerto and *Ferguson's* *Diversions on Ulster Airs*.

**Christopher Slater** conducted R.P.O. at Dorking, April 29.

**D. J. Moon**, **J. R. Wilkinson**, **J. I. Lewis** and **A. Carter** organized the Christmas concert by Tulse Hill School Music Society and several Junior Exhibitioners took part in it.

**Phyllis Hunt**, awarded a travelling grant by the Goldsmiths' Company, plans to study in Salzburg and Vienna.

**Sheila Nelson** and **Clare Shanks** were among the eleven musicians from the Universities who toured refugee camps in Austria in August.

**Britten's** *Cantata Academica* was conducted by **George Malcolm** at its first London performance at R.F.H., March 10. **Aldeburgh** heard the first performance of his cello sonata; the **Purcell Singers** conducted by **Imogen Holst** in Venetian music; the first public performance by **Pears** and **Britten** of Schubert's *Winterreise*; the debut of the **Julian Bream** Consort; the first performance of **Tippett's** 'Three Songs for Achilles.'

**Peter Fricker's** Twelve Piano Studies were first performed by **Lamar Crowson** at Cheltenham Festival.

**Malcolm Arnold's** fourth symphony was first performed at a B.B.C. concert at R.F.H., Nov. 2, and his fifth at the Cheltenham Festival.

**Patrick Hadley's** *The Gate Hangs High* was first performed, conducted by the composer, at the King's Lynn Festival.

**Harold Darke** has written a new communion service, dedicated to King's College, Cambridge.

**John White's** solo violin sonata and piano variations, **Ronald Lumsden's** violin sonata, **Duncan Druce's** Two Pieces for clarinet and piano, and clarinet sonata, **Donald Street's** piano sonata, and **Edwin Roxburgh's** clarinet sonata were all given first performances in the Music in Our Time series at the Twentieth Century Theatre, Westbourne Grove, in November. **Brigid Ranger** and **Ian Lake** performed in the concerts.

**John Addison's** Partita for strings was first performed by the Hirsch Chamber Players at Conway Hall, April 31.

**Fricker's** third symphony and **Arnold's** fourth were played by the Morley College Orchestra, March 14; **Searle's** third and **Carlo Martelli's** second were played, May 23.

**William Reed** composed much of the music for the film *The Crowning Experience*.

**Ralph Nicholson's** oboe concerto was broadcast by **Leon Goossens**, Jan. 4.



The Harvey Phillips String Orchestra celebrated its tenth birthday at Wigmore Hall with Leon Goossens, Alan Loveday, Hugh Bean, and they played works by Vaughan Williams, Dyson, and Ralph Nicholson.

David Willcocks conducted Howells's *Hymnus Paradisi*, in which Elsie Morison sang, at the Bach Choir concert, R.F.H., July 4.

At the Royal Festival Hall:

Anna Russell gave a Surprise Evening, Sept. 18. Alexander Gibson conducted L.S.O. in Schönberg's violin concerto, Oct. 3. Eilidh McNab, Ann Dowdall and John Frost sang with the Ambrosian Singers, Oct. 8 (Recital Room). Elsie Morison and Duncan Robertson sang in Monteverdi, Oct. 11. Alexander Young and Donald Bell sang in *L'Infedelta delusa*, Oct. 14. Thea King, John Burden and Alan Rowlands gave a John Ireland concert, Oct. 19 (Recital Room). Colin Horsley played with Sir Adrian Boult and R.P.O., Oct. 25. Stanley Taylor conducted; Roger Lord and Richard Taylor played with the London Bach Players, Nov. 1. The Britten-Pears late-night recital, Nov. 18, included *Abraham and Isaac*. Colin Davis conducted L.S.O. with Alexander Young and Eric Shilling, in *The Impresario*, Nov. 20. Davis conducted the English Chamber Orchestra for the Oistrakhs, Feb. 18, and the L.P.O. for David Oistrakh's performance of Shostakovich's violin concerto, Feb. 21. Gerald English sang Britten's *Nocturne* with the Hallé, Jan. 30. Evelyn Rix played Grieg's concerto with L.P.O., Feb. 27. Organ recitalists were George Thalben-Ball, Jan. 18, James Dalton, Feb. 15, and Ralph Downes, March 1. Maxwell Ward directed the In Nomine Players in Gesualdo and his contemporaries, March 5 (Recital Room). Also in the Recital Room James Verity conducted the Portia Ensemble on March 6, Thornton Lofthouse gave his lecture-recital In Praise of Bach, March 8, Eileen Broster performed in a recital for young artists, March 17.

At Covent Garden:

Joan Sutherland opened the 1960-61 season in the new production *La Sonnambula*. Meredith Davies made his début conducting *Peter Grimes*. Elsie Morison sang in Klemperer's *Fidelio*. *The Midsummer Night's Dream* came to London, Jan. 2. Una Hale, Monica Sinclair, Peter Pears and David Ward sang during the season. Emanuel Young and Alexander Faris conducted for the Royal Ballet.

Recitals:

Maria Donska played Beethoven's piano sonatas complete at Wigmore Hall during October and November. Frank Merrick marked his 75th birthday and 58th anniversary of his first recital at Wigmore Hall by playing there on April 29. James Friskin, over from New York, gave a Bach programme, June 28. Geoffrey Tankard gave a farewell recital, March 11. Michael Gough Williams on Sept. 21, and John Barstow on June 2, gave recitals; Martin Elmitt took part in one on March 3.

In Recital Room R.F.H. Bernard Roberts played on Nov. 26, Penelope Spurrell on Feb. 27, and Angus Morrison gave three recitals of French piano music in May. Julian Bream and George Malcolm gave the John Coffin Concert at London University, Dec. 12. Anthony Saltmarsh played at Leighton House on Oct. 4, Henry Holst and Frank Merrick at Conway Hall on Nov. 15. Antonio Brosa, Kathleen Long and Gerald English took part in the MacNaghten concert, March 17. Jennifer Ward Clarke and Thomas Rajna played for Park Lane Group, Dec. 4.

Vernon Elliott conducted, Sidney Fell played, in Adrian Cruft's Concertino for clarinet and strings, St. Pancras Town Hall, Jan. 26.

Ruth Gipps's first series of Chanticleer Concerts included first performances of her own violin and viola concerto, Jan. 30, and of Cruft's flute and oboe concerto, Nov. 28.

Courtney Kenny directed from the piano the first concert performance of *The Wager*, for the Park Lane Group.

Margaret Warner played a Marcello oboe concerto with the One Rehearsal Orchestra, June 24.

Richard Latham, John Dykes Bower, Jeanette Hill and Ralph Nicholson took part in the St. Paul's, Knightsbridge, festival concert which included Dyson's *Djerusalem*, Feb. 25.

Kathleen Long played Bach and Mozart with the Boyd Neel Orchestra conducted by Charles Groves, R.F.H., July 5.

#### Nemo Concerts

Branches are now established in Brighton, Hastings and Oxfordshire. Freda Swain's Concertino for piano and strings and song cycle *The Indwelling* were performed at Wigmore Hall, June 6. Artists recently have included Frances Mason, Morwen Bishop, Derrell King, Donald Francke, Narcisse Maier, Ruth Stubbs, Jean Phillips, David Rowland, Penelope Hayes, Julia Rayson.

#### At the 1961 Proms

Collegian performers appearing for the first time at the Proms were Gerald English, Marina de Gabarain, Alfred Hallett, Colin Bradbury, Eileen Broster, Carlina Carr, Patricia Carroll, Philip Challis, Patrick Ireland and Thomas Rajna. Donald Bell, Elsie Morison, David Ward, Alexander Young, Malcolm Binns, Maria Donska, Leon Goossens, Collin Horsley, Alan Loveday, Gervase de Peyer, Tessa Robbins, Evelyn Rothwell, and Charles Spinks, who have all performed before, did so again this year.

The B.B.C. commissioned and gave the first performances of Elizabeth Lutyen's Symphonies for solo piano, wind, harps and percussion; and Anthony Milner's Divertimento for string orchestra. Iain Hamilton's *Ecossaise* had its first London performance. Eugene Goossens's arrangement for orchestra of Ravel's *Le Gibet* had its first performance in this country. Malcolm Arnold's first Oboe Concerto, Britten's *Cantata Academica*, and Prelude and Fugue for strings, had their first Prom performances.

## Obituary

### LESLIE WOODGATE

1902 — 1961

The Editor has been good enough to invite me to write a few words in appreciation of Leslie Woodgate, the B.B.C. Chorus Master who died recently at the early age of fifty-nine, and under whom I served as one of his singers from the time of his appointment.

He came to College in 1921 to receive his musical training from Armstrong Gibbs and Dr. W. G. Alcock, and it soon became evident that he possessed exceptional talent, particularly in composition. He won the Carnegie award, and we can only surmise to what further heights he might have risen had he chosen to devote himself wholly to this medium, for everything he wrote, whether for orchestra, voice or organ, revealed the touch of the creative artist.

He was, however, appointed to the B.B.C. as Assistant Chorus Master in 1928, and thereafter his time and energies were almost fully occupied with choir training (the National Chorus had just been formed) and—invariably—a certain amount of administrative work. In addition to this (he was appointed Chorus Master within a few years) he found time to become the conductor of the Leicester Philharmonic Society and the Huddersfield Glee and Madrigal Society, as well as gaining a reputation as an adjudicator of choirs and as an authority on choral matters.

I don't think it was known—except among his friends and those who served under him—that he possessed a pleasant light baritone voice (I used to tease him by saying that he wrote all his songs for singers with his own range!)—and he dearly loved his evenings with the Madrigal Society.

At the memorial service held on June 15 at St. Sepulchre's, Holborn, which was attended by many eminent musicians, and in which members of the B.B.C. Chorus and Choral Society took part, Mr. Keith Falkner spoke of Leslie Woodgate's life and work in most moving terms, and in the course of his address, gave a very fitting epitaph: 'He spent most of his life encouraging others to make music.'

STANLEY RILEY



## Marriages

Slater-Clark: Christopher Slater\* to Patricia Clark, on May 20, 1961.  
 Waterhouse-Ritchie: William R. Waterhouse\* to Elisabeth Ritchie\* on June 24, 1961.  
 Latham-Ekin: Richard Mere Latham\* to Felicity Ann Ekin on July 8, 1961.  
 Friedlander-Philipp: Albert H. Friedlander to Evelyn Phillip\* on July 9, 1961.  
 Haines-Parrott: Dr. Malcolm Haines to Eileen Parrott\* on July 22, 1961.  
 Tiernan-Penellum: John Tiernan\* to Ann Penellum\* on August 12, 1961.  
 Evans-Murrill: Graham Evans\* to Carolyn Murrill\* on Sept. 9, 1961.  
 Gowers-Maurice: Patrick Gowers to Caroline Maurice\* on Sept. 23, 1961.  
 Francke-Lindsay Ellis: Donald Francke\* to Margaret Lindsay Ellis, on Sept. 30, 1961.

\* Royal Collegian

## Deaths

Jopling: Joan (née Elwes) on July 23, 1961.  
 Woodgate: Hubert Leslie, on May 18, 1961.  
 Nash: Heddle, on August 14, 1961.  
 Aveling: Mrs. Claude Aveling, on August 28, 1961.  
 Wolrige-Gordon: Edith, on October 4th, 1961.

## R.C.M. Union 'At Home'

JUNE 9, 1961

Ah! How sweet it is to love	}	...	<i>Henry Purcell, arr. Benjamin Britten</i>			
Not all my torments						
Man is for the woman made						
Le Manoir de Rosamunde	...	...	...	...	<i>Henri Duparc</i>	
Lydia	}	...	...	...	<i>Gabriel Faure</i>	
Après un Rêve						
Gerald English						
Accompanist: Harry Stubbs						
Echo	...	...	...	...	...	<i>Bach</i>
Romanze in F	...	...	...	...	...	<i>Brahms</i>
Requiebros	...	...	...	...	...	<i>Granados</i>
Frank Merrick						
Trio in C for Two Oboes and Cor Anglais	...	...	...	...	...	<i>Beethoven</i>
disarranged by Dr. Richard Asher, for Vocal Trio						
Christina Clarke and Marjorie Wright						
Veronica Mansfield						
Glitter und be gay (from ' Candide ')	...	...	...	...	...	<i>Leonard Bernstein</i>
Jessie Cash						
Accompanist: Oliver Davies						
Herr Docktor Professor Karl Dolhassmitsch						
presents ' The Bottlephone ' in Old Music from New Bottles						

'I want', said the Editor, 'the impressions of a member from the provinces who who has not been to an "At Home" for some years.' The 'At Home' is attended chiefly by London members, of course, but this year I came up specially from Birmingham, and I found it well worth the effort.

My first impression was one of pleasure at how nice the Concert Hall looked with its fresh white paint and new blue carpets. It was a fine evening, and there was a good crowd present, though one could have wished that more of the professors had been there.

After the very enjoyable formal recital, the Director welcomed us, and outlined the plans for the new buildings. Then came the excellent refreshments, and we adjourned to the Opera Theatre for the usual fun and games. Beethoven's Trio in C for two oboes and cor anglais was astonishingly sung to improbable words by Christina Clarke, Marjorie Wright and Veronica Mansfield, who were suitably garbed (why have the hat designers not realized the decorative possibilities of outsize oboe and cor anglais reeds before?). The 'disarranger' was Dr. Richard Asher, a genuine medical, but a non-Mus. Doc., who conducted the performance and stood by in case of collapse.

Jessie Cash, as the good-time girl fond of diamonds, gave a scintillating performance of Bernstein's 'Glitter and Be Gay.' One remembers especially her triumphant top note as she picked up her hand-mirror, and the despairing off-key wail as she caught sight of her reflection.

Lastly, one Professor Karl Dolhassmitsch, who, had he not had a beard, would have looked rather like Mr. John Francis, introduced a little-known instrument called the Bottlephone. This consisted of bottles varying in size from aspirin to beer, blown by sixteen flute students, fifteen of whom managed to keep straight faces throughout. The resulting noise reminded one of a fairground organ (especially the treble twiddles on the aspirin bottles). There were some interesting augmented triads until the Professor poured some water out of one of the bottles on to the floor.

It was a good evening.

MARGERY ELLIOTT

### Visitors to R.C.M.

Last term College was visited by Mr. John Denison, Mr. Lennox Berkeley, Professor John Bishop, Miss Vivienne Chatterton, Mr. Kirill Moltchanov and Mr. Boris Ljatoschinski from Russia, Segovia, Mr. Stanford Robinson, Sir George Tomlinson, Mr. Jeffrey Mark, Mr. Edward Heath (Lord Privy Seal); and Leopold Stowkowski, who conducted a rehearsal of the College Orchestra.

### Christmas Cards

College Christmas cards, available to all present and past students, may be bought from Mrs. Buckler in the Enquiry office, price 6d. each.

### Students' Appointments, Summer 1961

#### PERFORMING

Adams, John (viola): Hallé  
Baldwin, Wendy (soprano): Sadler's Wells  
Chorley, John (tenor): Sadler's Wells  
Chiarelli, Gaspare (viola): Sadler's Wells  
Cole, Elmer (flute): Sadler's Wells  
Griffiths, Elizabeth (violin): Sadler's Wells  
Jeans, Michael (oboe): Bournemouth

Maunder, Peter (clarinet): Sadler's Wells  
Nicholls, Martin (trombone): Sadler's Wells  
Munn, Richard: Music Staff, Sadler's Wells  
Page, Malcolm (horn): Sadler's Wells  
Thomas, Brian (violin): Sadler's Wells  
Staines, Adrian (violin): Hallé  
White, Ian (viola): R.P.O.  
White, John (oboe): Sadler's Wells

#### TEACHING

Abell, Joan: George Monoux School, Walthamstow  
Bate, Mary: The Wells House, Malvern  
Becher, Diana: St. Margaret's, Bushey  
Benoy, Philippa: Marlborough House, Hawkhurst, Kent  
Boyd, Robert: Wednesbury Boys' High School  
Brooker, Carol: Sutton High School for Girls  
Bryan, Elizabeth: Twickenham County School for Girls  
Collier, Susan: Guildford Grammar School for Girls  
Cooper, Audrey: Downe House, Newbury  
Davies, Judith: Northfleet Girls' School, Kent  
Fletcher, Winifred: St. Margarets, Bushey  
Hall, Valerie: Downe House, Newbury  
Harding, Josephine: St. Mary's, Colne  
Hayward, Joan: Notting Hill and Ealing High School  
Hill, Anthony: Epsom College

Hill, Margaret: Overstone School, Northampton  
Irvine, Maureen: Whyteleafe County Grammar School  
Jarratt, Cynthia: Northampton High School  
Langley, Helen: Ealing Grammar School for Girls  
Maurice, Caroline: Royal Holloway College  
Mickleboro, Stella: Dempsey Secondary School, Stepney  
Morris, Jeremy: Greenwood Secondary School, Nottingham  
Naresse-Mair, Denise: Sheppey Technical School for Girls  
Pawson, Elizabeth: Kenton Secondary School, Newcastle  
Rippin, John: Buckhurst Hill High School for Boys  
Stanway, Isabel: Manchester High School for Girls  
Wells, Francis: Berkhamstead School  
Kirtan, Jennifer: B.B.C. Studio Management



## Book Review

*The Oxford Harmony Course, Volumes 1 and 2.* By James Denny. O.U.P., 16s. each.

How much of the logical and orderly setting out of information can be sacrificed in order to follow one's own personal method of teaching? This is a question that every would-be author must ask himself before he embarks on the difficult task of writing a textbook. The danger is that if he details too precisely his own technique, his book, although satisfactory for his own purposes, will find no favour amongst fellow teachers who find themselves unable to apply their own methods within the skeleton of the book.

Mr. Denny has set out to cover in two volumes a harmony course up to the 'Advanced' levels of the examinations of the General Certificate of Education; what amounts, in fact, to five years work in the classroom. The first of these deals with the rudiments of music, elementary harmony and modulation.

There are many points to recommend this first book: there are some excellent chapters, particularly those on melody writing and simple counterpoint, but there is also a great deal of explanatory matter, diffuse in detail, the logic of which is not always apparent. The musical examples are well chosen, but it is a great pity that they are so badly printed as to be, in places, quite unreadable.

The second book is concerned with work beyond the 'Ordinary' level examinations. This volume is quite admirable and deserves to find a place in every music department. The range of it is not narrowed to the limits of the syllabus of any one of the examination boards and the final chapters on instrumental style, modal harmony and contrapuntal writing will make it particularly useful to a candidate for the examinations of the R.C.O. or the University scholarships.

DESMOND SERGEANT

## Publications Received

### Books

Aaron Copland: *Copland on Music*. Andre Deutsch, 21s.

Robin Gregory: *The Horn*. Faber, 42s.

Robbins Landon: *Supplement to the Symphonies of Joseph Haydn*. Barrie & Rockliff, 22s. 6d.

*Music in Church*. Report of the Archbishops' Committee, revised 1960.

### Music

Alexander, Arthur: *Nine Pieces for Ten Fingers*. Joseph Williams, 3s.

Britten, Benjamin: *Jubilate Deo*. S.A.T.B. and organ. O.U.P., 1s. 6d.

Buck, Percy: *Oxford Nursery Song Book* (reprinted). O.U.P., 12s. 6d.

Bullock, Ernest: *Come, Holy Ghost, in Love*. Unison, descant and organ. O.U.P., 10d.

*Love came down at Christmas*. S.A.T.B. and organ. O.U.P., 10d.

Cashmore, Donald: *Tell me, Mary*. S.A.T.B. acc. O.U.P., 1s.

Childe, Mantle: *Technical Aids to the playing of scales, broken chords and arpeggios*. O.U.P., 3 grades, each 2s.

*Child's Play*. 9 piano pieces. Joseph Williams, 2s. 6d.

Darke, Harold: *Communion Service in E*. S.A.T.B. and organ. O.U.P., 3s.

Ireland, John: *Cupid*. S.A.T.B. unacc. Augener, 1s.

Jacob, Gordon: *O my dear heart*. S.A.T.B. unacc. O.U.P., 4d.

Jacques, Reginald and David Willcocks: *50 Carols for Choirs*. O.U.P., 7s. 6d.

Keys, Ivor: *Prayer for Pentecostal Fire*. S.A.T.B. and organ. O.U.P., 7d.

Lambert, Constant: *Horoscope*. Orchestral suite from the ballet. O.U.P., 17s. 6d.

Longmire, John: *Vikings of the Sunrise*. Piano. Augener, 3s. 6d.

Reed, Leonard: *Four Child Portraits*. Piano. Stainer & Bell, 4s. 6d.

Swain, Freda: *Autumn Landscape*. Piano. Joseph Williams, 2s. each.

Tankard, Geoffrey: *Foundations of Pianoforte Technique*. Elkin, 6s.

Vaughan Williams, Ralph. *A Yacre of Land*. 16 folksongs from his Mss. collection, edited by Imogen

Holst and Ursula Vaughan Williams. O.U.P., full edition 4s., melody and words 2s.

### Periodicals

*Ricordiana*

*The R.A.M. Magazine*

*Northern Nigeria News*

*The Student*

*The Gresham*

*Cincinnati Conservatory News*

*The Cornell University Music Review*

# COLLEGE CONCERTS

## Verdi's Requiem

JUNE 8, 1961

<i>Requiem</i>				Choir
<i>Kyrie Eleison</i>		Joan Abell, Margaret Cable, Kenneth Woollam, Graham Nicholls		Choir
<i>Dies Irae</i>				Choir
<i>Mors stupebit</i>				Stafford Dean
<i>Liber scriptus</i>				Margaret Cable
<i>Quid sum</i>		Peta Bartlett, Helen Barker, Nicholas Curtis		
<i>Salva me</i>		Peta Bartlett, Helen Barker, Kenneth Woollam, William McRary		
<i>Recordare</i>				Peta Bartlett, Helen Barker
<i>Ingemisco</i>				Kenneth Woollam
<i>Confutatis</i>				William McRary
<i>Lacrymosa</i>		Peta Bartlett, Helen Barker, Kenneth Woollam, William McRary		
<i>Domine Jesu</i>		Jessie Cash, Margaret Cable, Kenneth Woollam, Stafford Dean		Choir
<i>Sanctus</i>				Choir
<i>Agnus Dei</i>				Joan Abell, Margaret Cable and Choir
<i>Lux aeterna</i>				Margaret Cable, Nicholas Curtis, Stafford Dean
<i>Libera me</i>				Margaret Polkinghorne and Choir
<i>Dies Irae</i>				Choir
<i>Requiem</i>				Anne Rees and Choir
<i>Libera me</i>				Margaret Polkinghorne and Choir

Conductor: John Russell  
Leader of the Orchestra: Margaret Roose

## First Orchestra

MAY 11

Overture: 'Russlan and Ludmilla'				Glinka
Violin Concerto				Khachaturian
Symphony No. 5		José Luis García		Tschaikowsky

Conductor: Richard Austin  
Leader of the Orchestra: Martin Jones

JUNE 1

Piano Concerto No. 2		Anthony Hill		Brahms
'To this we've come,' from 'The Consul'		Lorna Haywood		Menotti
Piano Concerto No. 2		Paul Horner		Liszt
Overture: 'Di Ballo'				Sullivan

Conductor: Richard Austin  
Leader of the Orchestra: Martin Jones

JULY 6

The Arrival of the Queen of Sheba				Handel
Three Symphonic Metamorphoses, after Ovid		Conductor: David Taylor		Edwin Roxburgh
Cello Concerto		Conductor: Edwin Roxburgh		Dvorák
		Charles Tunnell		
Symphonic Metamorphoses on themes of Weber		Conductor: Harvey Phillips		Hindemith
		Conductor: Allan Morgan		

Leader of the Orchestra: Margaret Roose

## Second Orchestra

MAY 9

March from <i>Things to come</i>				Arthur Bliss
Symphony No. 4				Beethoven
Cello Concerto in D minor				Lalo
Overture: 'Carnaval Romain'		Jennifer Day		Berlioz

Conductor: Harvey Phillips  
Leader of the Orchestra: Anne Wills

MAY 30

Overture: 'Le Roi d'Ys'				Lalo
Kikimora		Conducted by: Anthony Morton		Liadoff
Concerto for two violins and strings		Conducted by: Peter Wigfield		Bach
		Vivace—Conducted by Arthur Tomson		
		Largo ma non tanto } Conducted by Hilary Wetton		
		Allegro }		
		Violins: Warwick Hill		
		David Whiston		

'Spitfire' Prelude and Fugue  
Prelude—Conducted by Andrew McCullough  
Fugue—Conducted by Geoffrey Shaw  
William Walton



## College Concerts

Symphony No. 4 . . . . .	Allegro con brio—Conducted by Derek Fraser . . . . .	Dvorák
	Adagio—Conducted by James Berry . . . . .	
	Allegretto grazioso—Conducted by James Berry . . . . .	
	Allegro ma non troppo—Conducted by Jonna Hatherley . . . . .	
	Leader of the Orchestra: Anne Wills . . . . .	

JULY 4

Overture: 'Prometheus' . . . . .	Beethoven
Symphonic Poem: 'Phaeton' . . . . .	Saint-Saëns
Concerto for Violin and Strings in A minor . . . . .	Bach
Symphony No. 1 . . . . .	Sibelius
	Conductor: Harvey Phillips
	Leader of the Orchestra: Anne Wills

### The Director's Concert

MAY 24

Funeral Anthem with Interludes for Brass and Tympani . . . . .	Purcell
Scherzo for Wind Instruments from Symphony No. 8 . . . . .	Vaughan Williams
Three Shakespeare Songs for unaccompanied voices . . . . .	Vaughan Williams
Theme and Variations for two violins . . . . .	Alan Rawsthorne
Sonata for two pianos and percussion . . . . .	Bartók
	Conductor: John Stainer
	Conductor: Ernest Hall
	Conductor: John Stainer
	José Luis García
	Margaret Roose
	Pianos: Oliver Davies
	Peter Norris
	Percussion: Cynthia Mason
	Jane Meerapfel
	Martin Dalby

### Special Orchestral Concert

JUNE 13

Symphony for Strings . . . . .	Kenneth Leighton
'Deh vieni alla finestra' ( <i>Don Giovanni</i> ) . . . . .	Mozart
'Se vuol ballare' ( <i>Figaro</i> ) . . . . .	
Concerto for Percussion and small orchestra . . . . .	Milhaud
The Lark Ascending . . . . .	Vaughan Williams
Variations on a theme of Frank Bridge . . . . .	Benjamin Britten
	Malcolm Rivers
	Mandolin: Ian White
	Cynthia Mason
	Margaret Roose
	Conductor: Harvey Phillips
	Leaders of the Orchestra: Margaret Roose
	Martin Jones

### Student Composers' Concert

JUNE 14

Invention No. 1 for Chamber Ensemble . . . . .	Donald Street
'On Yonder Hill': an extravaganza for Narrator and Chamber Ensemble . . . . .	Martin Dalby
Air and Variations for Wind and Percussion . . . . .	Peter Naylor
	Narrator: Geoffrey Shaw
	Conductor: Martin Dalby
	Conductor: Justin Connolly (Student Chamber Ensemble)

### Informal Concert

MAY 15

Trio Sonata No. 1 for Organ . . . . .	Bach
Nocturne No. 9 . . . . .	Chopin
Allegro comodo (Op. 14, No. 1) . . . . .	Beethoven
'Cangio d'aspetto' ( <i>Admeto</i> ) . . . . .	Handel
'Voce di donna' ( <i>La Gioconda</i> ) . . . . .	Ponchielli
Intermezzo in E flat minor, Op. 118, No. 6 . . . . .	Brahms
Arabesque No. 2 . . . . .	Debussy
'Der Gang zum Liebchen' . . . . .	
'Auf dem Kirchhofe' . . . . .	
'Immer leiser wird mein Schlummer' . . . . .	Brahms
'Ständchen' . . . . .	
	Nicola Morgan Williams
	Accompanist: Phoebe Scrivenor
Waltz in E minor . . . . .	Chopin
The maiden and the nightingale . . . . .	Granados
Toccata . . . . .	Khachaturian
Andante (Sonata in C, K. 545) . . . . .	Mozart-Grieg
Old Sir Faulk ( <i>Facade</i> ) . . . . .	Walton, arr. Murrill
	Cordelia Ann Morgan
	Janet Mahy
	Annabel Hancock

# Chamber Concerts

APRIL 26

Bagatelle in E flat, Op. 33, No. 1		Beethoven
Noveltte in D minor, Op. 21, No. 1		Schumann
Mazurka in C major, Op. 24, No. 2		Chopin
Etude in F minor, Op. 10, No. 9		Chopin
Praeludium and Allegro for Violin and Piano	Margaret Holland	Kreisler
Amberley Wild Brooks	Anne Willis	
Toccata	Accompanist: Penelope Burridge	John Ireland
Contrasts for Violin, Clarinet and Piano	Ann Hayes	E. J. Moeran
	Violin: Martin Jones	
	Clarinet: Julia Rayson	
	Piano: Nuala Herbert	Bartok
Nuages gris		
Third Mephisto Waltz		Liszt

Ronald Lumsden

MAY 3

'If there were dreams to sell'		
'The heart's desire'		
'Spring sorrow'		
'The bells of San Marie'		John Ireland
	Malcolm Rivers	
	Accompanist: Ronald Lumsden	
Sonata for Cello and Piano, Op. 102, No. 1	Nadine Unna	Beethoven
El Albaicin (Iberia, Book 3)	Christopher Fry	Albeniz
Sonata for Violin and Piano, Op. 105	Andres Romo	Schumann
	Miriam Morley	
	Jonquil Glenton	

MAY 10

Sonata for Violin and Piano in A	Joan Dunford	Susan Fogarty	Brahms
'Dir Hirt auf dem Felsen'			Schubert
	Annon Lee Silver		
	Clarinet: Neil Murray		
	Piano: Ronald Lumsden		
String Quartet			Debussy
	Violins: Lucy Nagelschmidt		
	Miriam Morley		
	Viola: John Adams		
	Cello: Nadine Unna		
'Dialogues,' for Oboe and Clarinet			Hoffding
	Oboe: Michael Jeans		
	Clarinet: Graham Evans		

MAY 17

Sonata for Cello and Piano	Elizabeth Bryan	Anthony Hill	John Ireland
Gipsy Songs, Op. 55			Dvorak
	Margaret Johnson		
	Accompanist: Robin Hewitt		
Clarinet Quintet			Brahms
	Clarinet: Julia Rayson		
	Violins: Penelope Hayes		
	Lucy Nagelschmidt		
	Viola: John Adams		
	Cello: Nadine Unna		

MAY 31

String Quartet, Op. 64, No. 5			Haydn
	Violins: Jean Forsyth		
	Elizabeth Fairfax-Cholmeley		
	Viola: Judith Brough		
	Cello: Anne Brett		
Sonata for Violin and Piano, Op. 12, No. 1	Mary Hague	Delphine Barnes	Beethoven
'Auf dem grünen Balkon'			
'Wer sein holdes Lieb verloren'			
'In dem Schatten meiner Locken'			Wolf
	Jennifer Marks		
	Accompanist: Ruth Stubbs		
Fantasia for Piano on 'Giles Farnaby's Dreame'			Bernard Stevens
	Marilyn Taylor		
Chorus No. 2 for Flute and Clarinet			Villa-Lobos
	Michael Porter	Bevan Cole	
Three Fantastic Dances, Op. 5			
Prelude in E flat minor, Op. 34			
Polka from 'L'age d'or,' Op. 22			Shostakovitch

Helen Langley

JUNE 7

Concerto for Flute, Oboe and Bassoon			Vivaldi
	Flute: Averil Williams		
	Oboe: Michael Jeans		
	Bassoon: Victor Jordan		
	Continuo: Oliver Davies		



## College Concerts

Sonata for Cello and Piano in D	Martin Elmitt	Patricia Tolman	Locatelli
String Quartet, Op. 77, No. 1	Violins: Anne Willis Martin Davies Viola: David Godsell Cello: Joanna Milholland		Haydn
Six Bagatelles for Piano, Op. 126	Geoffrey Chew		Beethoven
Duo Concertant for Clarinet and Piano	Murray Khouri	Janice Walker	Milhaud
JUNE 21			
Fifteen Hungarian Peasant Songs for Piano	Béla Simándi		Bartók
'Popoli di Tessaglia!' (K.316)	Jessie Cash		Mozart
	Accompanist: Oliver Davies		
Sonata for Cello and Piano in F	Nicola Anderson	Robert Jones	Brahms
'Wohl denk ich oft'	Graham Nicholls Accompanist: Valerie Hall		
'Alles endet, was entstehet'			Wolf
'Fühlt meine Seele'			
Waldesrauchen			Liszt
Am Seegestade	Marjana Korosec		Smetana
JUNE 28			
Sonata for Violin and Piano	Penelope Hayes	Neda Jankovic	Fauré
Intermezzo in B minor	} from Op. 119		
Intermezzo in E minor			Brahms
Intermezzo in C major			
	Judith Lambden		
String Quartet in C sharp minor, Op. 131	Violins: Margaret Roose Marilyn Taylor Viola: Ian White Cello: Charles Tunnell		Beethoven
JULY 5			
Trio for Violin, Horn and Piano	Violin: Joan Dunford Horn: Bryan Sampson Piano: Arthur Tomson		Brahms
Sonata for Violin and Piano in A (The Kreutzer)	José Luis García	Ronald Lumsden	Beethoven
Allegro de concert	Oliver Davies		Chopin

## Junior Department

JULY 19, 1961			
Senior Orchestra: Movements from The Water Music	Leader: Donald Macdonald Conductor: Philip Cannon	Handel, orch. H. Harty	
Chorale Prelude 'Wachet Auf' for Organ	Andrew Carter	J. S. Bach	
Allemande and Gigue for Violin from the Partita in D minor	Donald Macdonald	J. S. Bach	
Two movements from the Cello Sonata in G minor, Opus 5, No. 2	Cello: Christopher Green Piano: Clifford Benson	Beethoven	
Allegro, Lamento, Presto, for Viola duet	Stephen Appel	Valerie Mayhew	W. F. Bach
Trio Sonata in G	Flute: David Baker Violin: Robert Mason Piano: Frank Wibaut Cello: Christopher Green	J. S. Bach	
Nigun from Baal Shem	Gillian Wright	Bloch	
	Accompanist: Felicity Sawyer		
The first movement from the Sonatina	Felicity Sawyer	Ravel	
Romance; Gavotte and Allegro	Violin: Thirza Whysall Piano: Leslie Phillips	Leslie Phillips	
First Movement from the Quintet in Eb	Violins: Donald Macdonald Helen Kerrey Viola: Stephen Appel Cello: Christopher Williams Piano: Clifford Lee	Schumann	
Ballade in F minor	John Lill	Chopin	
Senior Orchestra: Movements from the Suite 'Jeux d'Enfants'	Conductor: Philip Cannon	Bizet	

## OPERA SCHOOL

JUNE 27 and 29, JULY 1

### Faust

THE 'GARDEN' SCENE

Gounod

Adapted from the English translation of Henry F. Chorley

Siebel						Valerie Masterson
Faust	{	Tues. and Sat.	.	.	.	Kenneth Woollam
		Thurs.	.	.	.	Paul Matthews
Mephistopheles	{	Tues.	.	.	.	Stafford Dean
		Thurs. and Sat.	.	.	.	Graham Nicholls
Marguerite	{	Tues.	.	.	.	Lorna Haywood
		Thurs.	.	.	.	Jennifer Cox
		Sat.	.	.	.	Margaret Polkinghorne
Martha	{	Tues.	.	.	.	Zipora Kalenstein
		Thurs. and Sat.	.	.	.	Ann Penellum

### A Dinner Engagement

Lennox Berkeley

Libretto by Paul Dehn

The Earl of Dunmow	{	Tues.	.	.	.	Graham Nicholls
		Thurs. and Sat.	.	.	.	Stafford Dean
The Countess of Dunmow			.	.	.	Jacqueline Murray
Susan, their daughter	{	Tues. and Sat.	.	.	.	Linda Waltzer
		Thurs.	.	.	.	Valerie Masterson
Mrs. Kneebone, a hired 'help'			.	.	.	Ann Penellum
H.R.H. The Grand Duchess of Montebianco			.	.	.	Zipora Kalenstein
H.R.H. Prince Phillippe, her son	{	Tues. and Sat.	.	.	.	Kenneth Woollam
		Thurs.	.	.	.	Paul Matthews
An Errand boy			.	.	.	Nicholas Curtis

Conductor: Richard Austin

Leader: Warwick Hill

Production: Douglas Craig

Production Manager: Pauline Elliott

Stage Manager: Cynthia Vance

Scenery: Maxine Hersh

Electrician: Richard Hazell

JULY 7

### The Trojan Women

Euripides

Hecuba, Queen of Troy	.	.	.	.	.	Valerie Smith
Cassandra, her daughter	.	.	.	.	.	Jessie Cash
Andromache, wife of Hector, Prince of Troy	.	.	.	.	.	Sylvia Linden
Helen, wife of Menelaus	.	.	.	.	.	Margaret Johnson
Talthybius, Herald of the Greeks	.	.	.	.	.	Jim Richards
Menelaus, King of Sparta	.	.	.	.	.	Malcolm Hoskinson
Chorus of Captive Trojan Women:	Christina Clarke, Anne Hunt, Angela Hutchinson, Gillian Kings.					
Jennifer Marks, Annon Lee Silver, Cynthia Vance, Carole Walker.						
Soldiers of Menelaus:	Stafford Dean, Richard Hazell, Philip May.					

Producer: Joyce Wodeman

Scenery: Peter Collier

Costumes: Pauline Elliott

Production Manager: Pauline Elliott

Stage Manager: Valerie Masterson

## G.R.S.M. Diploma Awards, July 1961

Narcisse-Mair, Denise (with distinction)

Abell, Joan  
Addison, Jill  
Becher, Diana  
Benoy, Philippa  
Boyd, Robert  
Collier, Susan  
Daldy, Sarah  
Davies, Judith  
Hall, Valerie  
Hayward, Joan  
Hill, Margaret  
Hill, Mildred  
Humphreys, Patricia  
Irvine, Maureen

Jarratt, Cynthia  
Knee, Judith  
Kirtton, Jennifer  
Mahy, Janet  
Mason, Cynthia  
Maurice, Caroline  
Mayhew, Valerie  
McColm, Vivien  
Morris, Jeremy  
Pearson, Janet  
Putnam, Jill  
Rees, Anne  
Walker, Janice

### Term Dates, 1961-62

Christmas: September 25 to December 16

Easter: January 8 to March 31

Summer: April 30 to July 21



## Major Prizes and Awards, Summer Term 1961

TAGORE GOLD MEDALS: Oliver Davies, Margaret  
Roose  
PIANO  
Chappell Medal and Peter Morrison Prize: Nuala  
Herbert  
Hopkinson Gold Medal and Norris Prize: Ruth  
Stubbs  
Hopkinson Silver Medal and Marmaduke Barton  
Prize: Ronald Lumsden  
Vivian Hamilton Prize: Ronald Lumsden  
Ellen Marie Curtis Prize: Ruth Stubbs  
SINGING  
Clara Butt Awards: Jessie Cash, Lorna Haywood,  
Jeremy Morris, Margaret Polkinghorne  
Agnes Nicholls Hartly Trophy: Lorna Haywood  
Henry Leslie Prize: Lorna Haywood  
Albani Prize: Margaret Polkinghorne  
Henry Blower Prize: Geoffrey Shaw  
VIOLIN  
Stoutzker Prize: Margaret Roose  
Howard Prize: Philip Lee  
W. H. Reed Prize: Michael McMenemy  
VIOLA  
Ernest Tomlinson Prize: Ian White  
VIOLONCELLO  
Mrs. Will Gordon Prize: Charles Tunnell  
DOUBLE BASS  
Geoffrey Tankard Prize: Kenneth Goode  
WIND INSTRUMENTS  
Arthur Somervell Prize: Robina Dallmeyer  
Eve Kisch Prize: Janet Avery

Council Prize: John White  
COMPOSITION  
Farrar-Allechin Prize: Ronald Lumsden  
CONDUCTING  
Stier Prize: David Taylor  
Ricordi Prize: Allan Morgan  
ORGAN  
Geoffrey Tankard Prize: John Rippin  
OPERA  
Harry Reginald Lewis Prize: Lorna Haywood  
Ricordi Prize: Paul Matthews  
CORBETT CHAMBER MUSIC PRIZES  
Composers: Justin Connolly, Donald Street  
Performers: Margaret Roose, Charles Tunnell  
Arthur Tomson  
William Yeates Hurlstone Prize: Graham Evans,  
Phoebe Scrivenor  
Lady Maud Warrender Award: Valerie Masterson  
Worshipful Company of Musicians Medal:  
Charles Tunnell  
Angela Bull Memorial Prize: John Lill  
Geoffrey and Beatrice Tankard Lieder Prize:  
Christina Clarke  
Percy Carter Buck Award: Ian White  
Colles Essay Prize (1960): Arthur Tomson  
Director's Special Prize: Cynthia Mason  
INTERNAL HONORARY SCHOLARSHIPS  
Singing: Margaret Cable  
Piano: Barry Margan, Evelyn Rix  
Violin: Rosalind Thompson

## A.R.C.M. Diploma

JULY 1961

PIANO (Performing)  
Chu, Christina  
Henderson, Fiona Margaret  
\*Hewitt, Robin  
Koressec, Marija-Ana  
PIANO (Teaching)  
Baker, Yvonne Elizabeth  
Brighton, Jean Alison  
\*Brinck-Johnson, Christine Anne  
Burridge, Penelope  
Cullion, Patricia  
Faris, Lois Elaine  
Goldstein, Brenda  
\*Hills, Judith Mary  
Jankovic, Neda  
Long, Stella Judith  
Naish, Elspeth Sarah  
Nash, Irene June  
Pearce, Christine  
Taylor, David William Charles  
Vellacott, Margaret  
Walker, Carole Suzanne  
PIANO (Accompaniment)  
Pickup, Dorothy Ann  
ORGAN (Performing)  
Wells, Robin John Andrew  
Wetton, Hilary John Davan  
ORGAN (Teaching)  
\*Grover, Cyril Russell  
VIOLA (Performing)  
Muir, William Cameron Grant  
VIOLIN (Teaching)  
Davies, John Martin  
Ferryday, Jennifer Frances Mary  
\*Jopling, Louise  
Lovejoy, Michael Saunders  
Moore, June Leslie  
Nagelschmidt, Ena Lucy  
Wolff, Penelope Anne

Yendell, Ruth  
VIOLONCELLO (Teaching)  
Fletcher, Winifred Mary  
HARP (Performing)  
Conway, Margaret Ann  
FLUTE (Performing)  
\*Avery, Janet Mary  
\*Brunskill, Angela Vera  
OBOE (Performing)  
Jeans, Michael Brian John  
TRUMPET (Performing)  
Hinton, Michael John  
\*Procter, Thomas  
TROMBONE (Performing)  
French, Jeremy  
FLUTE (Teaching)  
\*Addenbrooke, Margaret Clare  
OBOE (Teaching)  
Baker, Yvonne Elizabeth  
CLARINET (Teaching)  
Bome, Joy  
Smyth, Betty Margaret  
Woolner, Freda Mary  
BASSOON (Teaching)  
Bourton, Robert John  
HORN (Teaching)  
Sampson, Bryan Patrick  
SINGING (Performing)  
Cambridge, Janet  
Linden, Sylvia  
McRary, William Orr  
Taylor, Barry Stuart  
SINGING (Teaching)  
Goodroe, Nancy Gay  
\*Holland, Judith Mary  
SCHOOL MUSIC (Teaching)  
Carter, Jean Mary  
Maycock, Prunella Ann  
Pearce, Margaret Irene

\* Pass in Optional Written Work

## New Students, Christmas Term, 1961

Abisheganaden, Alexander (Singapore)  
Allen, Keith (London)  
Amon, David (Hounslow)  
Amps, John (Cambridge)  
Balls, Jennifer (Cambridge)  
Bamford, Stephanie (Beaconsfield)  
Barbour, George (Chichester)  
Barker, Hilary (London)

Barton, June (London)  
Bass, Helen (Sutton Coldfield)  
Bateman, Donald (Enfield)  
Beaumont, Jennifer (Sheffield)  
Beloe, Mione J. (Rugby)  
Berry, Jean (Cambridge)  
Boden, Daphne (London)  
Bowring, Jennifer (Sheffield)



- Bowring, Priscilla (Carnforth)  
 Brand, Susan (Greenford)  
 Bray, Christine (Helston)  
 Brennan, Robert (Plymouth)  
 Brittain, Michael (Romford)  
 Brodfuehrer, Gordon (U.S.A.)  
 Broughton, Caroline (London)  
 Brown, Anthony (Oxford)  
 Brown, Brian E. F. (Coventry)  
 Burchill, Carol (Bristol)  
 Burchill, James (Nova Scotia)  
 Burthorn, Margaret (Manchester)  
 Cantrill, Mary (Nottingham)  
 Cartwright, Anne (Huddersfield)  
 Chadwyck-Healey, Philippa (Hassocks)  
 Chan, W. F. (Hong-Kong)  
 Choo, Lian (Malaya)  
 Clark, Francine (Barnet)  
 Clarke, Joy (Woking)  
 Clarkson, John (Darlington)  
 Claydon, Ian (Ingatstone)  
 Clementson, John S. (Northwood)  
 Cockman, Carolyn (Epsom)  
 Cochran, Michael (Ilford)  
 Coggan, Avril (Doncaster)  
 Cole, Rosalie (Broxbourne)  
 Colledge, Lillian (Blackpool)  
 Cone, Juliet (London)  
 Cox, Heather (Coventry)  
 Crowther, Anne (Westerham)  
 Cullen, Valerie (Windsor)  
 Davey, Anthony P. L. (Bridgend)  
 Davey, Michael M. (Harrogate)  
 Dawes, Charles (Smethwick)  
 Dean, Isobel (London)  
 Dennis, Brian (Hoylake)  
 Eardley, Michael (Birmingham)  
 Eddowes, Francis M. (Dover)  
 Eden, Gwendoline (Kettering)  
 Edge, Mary (Irthlingborough)  
 Edwards, Nest (Ruthin)  
 Ellis, Martin (Hutton)  
 Esswood, Paul (Nottingham)  
 Evans, Anne M. (Dover)  
 Ewer, Kathleen (Woodford)  
 Feltham, Gillian (Ash)  
 Fisher, Glen (Canada)  
 Flavell, Mary E. (Battie)  
 Fletcher, Delia (Wirral)  
 Gale, John (Liphook)  
 Gardner, Diana (I.O.M.)  
 Goddard, Wilfred (Barking)  
 Godwin, Anthony (London)  
 Gomez, Wendy P. (Trinidad)  
 Gray, Catherine (Leicester)  
 Green, Margaret E. (Enfield)  
 Green, William (London)  
 Gregory, Jean M. (London)  
 Hales, Penelope (Holt)  
 Haines, Gayle C. (Wargrave)  
 Hall, John (St. Annes-on-Sea)  
 Hall-Mancey, Bernard (Reading)  
 Handy, Allen E. (Leyton)  
 Haughton, Eleanor C. (Jamaica)  
 Hawkes, Margaret (Nottingham)  
 Hennessey, Margaret (Nova Scotia)  
 Hill, Raymond (Stafford)  
 Hill, Richard (London)  
 Hill, Rosemary (Leeds)  
 Hillier, Jenny (Bournemouth)  
 Hodgkinson, Beryl (Wigan)  
 Holmes, Brian (Leeds)  
 Hopwood, Alison (Chippenham)  
 Ince, David C. (Mansfield)  
 Izzard, Wendy (Broxbourne)  
 Jackson, Anne (Mexborough)  
 Jih, Tsai (Singapore)  
 Johnson, Valerie (Westerham)  
 Jolly, Anne (Harpenden)  
 Jones, Anne M. (Bath)  
 Jones, Hilary (Birmingham)  
 Jones, Valerie (London)  
 Kehoe, Terence M. (London)  
 King, Carol E. (Chelmsford)  
 Kitching, Colin (Abingdon)  
 Knight, Sally (Chelmsford)  
 Knott, Julia (London)  
 Knowles, Breyan (Stockport)  
 Lambourne, Carolyn (Exeter)  
 Lawler, Bridget (Southsea)  
 Leighton, Robert (Salisbury)  
 Lewis, Barbara R. (Chislehurst)  
 Lian, Lam (Singapore)  
 Lill, John (Leyton)  
 Lim, Lian (Singapore)  
 Lloyd, Susan A. (Burgh Heath)  
 Long, Carol (Ipswich)  
 Luck, Ray E. (British Guiana)  
 MacDonald, Donald (London)  
 Mackenzie-Wood, Elizabeth (Hatfield)  
 McDowall, Anne M. (Chipping Norton)  
 Maddocks, David (Brighton)  
 Mark, James (U.S.A.)  
 Markham, Jennifer J. (Hull)  
 Miller, Caroline E. (Birmingham)  
 Montgomery, Kenneth (Belfast)  
 Morris, William (Radnor)  
 Nealgrove, Linda (Brighton)  
 Norris, Peter (Brixham)  
 Olsen, Sonja (Bakewell)  
 Osborne, Gillian (Norwich)  
 Osborne, Sonya (London)  
 Page, Andrew A. (Aldershot)  
 Parker, Alison (Folkestone)  
 Parsons, Michael (Sheffield)  
 Paviour, Paul (Bedford)  
 Peck, Anthony (Cambridge)  
 Pentelow, Juanita (London)  
 Phelps, Eric (Longford)  
 Phillips, Leslie (Ilford)  
 Phillips, Margaret (Canada)  
 Pickering, Pamela (Wellington)  
 Pook, Julian (Birmingham)  
 Probert, Stefan (London)  
 Pryor, Gwenneth (Australia)  
 Pullinger, Jacqueline (S. Croydon)  
 Ramsden, Gillian (Ossett)  
 Redman, Joan (Bolton)  
 Regnier, Anatol (Germany)  
 Roberts, Nina (S. Rhodesia)  
 Roberts, Phillip I. (Treharris)  
 Roberts, Rosalind (Coventry)  
 Roxby, Gillian (Wolverhampton)  
 Russell, Elizabeth (Woking)  
 Savage, Stephen (Welyn)  
 Scherer, David (U.S.A.)  
 Scott, Carol (U.S.A.)  
 Scott, Pauline (Bromsgrove)  
 Shelley, Patrick J. (Yeovil)  
 Sleeman, Angela (New Malden)  
 Smalley, John (Manchester)  
 Smerdon, Deborah (London)  
 Smith, Alison (Leicester)  
 Smith, Keith (South Wigston)  
 Smith, Marilyn (Leeds)  
 Smolensky, Maciej (Poland)  
 Southgate, Wendy F. (Wilton-on-Thames)  
 Stanley, Elizabeth (Belfast)  
 Stannard, Lily (London)  
 Steed, John L. (Sudbury)  
 Swain, Judith (Barnet)  
 Sweetnam, Paul C. (London)  
 Taylor, Rosemary (Brierly Hill)  
 Then, Y. Y. (Malaya)  
 Tomey, Moyra (London)  
 Tomkinson, Bridget J. (Uckfield)  
 Vines, Susan (Chigwell)  
 Visser, Jane (S. Rhodesia)  
 Wade, Roger (London)  
 Wadsworth, Ruth (Cheadle)  
 Walker, Sally (Cheltenham)  
 Wallbank, Alfred H. (Ruislip)  
 Walmsley, John (Peterborough)  
 Warner, Susan (Wellingborough)  
 Warren, Angela (Leicester)  
 Watson, Peter B. (London)  
 Watts, Valerie (London)  
 Wearne, Michael C. (Amersham)  
 Webb, Sylvia M. (London)  
 Westmacott, Angela (Beccles)  
 Wheeler, Frances (Jersey, C.I.)  
 White, Peter H. (Kenton)  
 Whitehouse, Ruth (Cheltenham)  
 Whittaker, Janet (Bournemouth)  
 Whittingham, Sylvia (Keighley)  
 Williams, Derek (London)  
 Williamson, Janice (London)  
 Woodward, Charles (London)  
 Wright, Gillian (London)  
 Yardley, Valerie (Birmingham)  
 York, William (Edinburgh)



# ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: MR. KEITH FALKNER

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(the order is that of length of service)

The Society consists of past and present pupils, the Officers of the College and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 10s. 6d. per annum. All past pupils and others pay £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4.30 p.m.

The R.C.M. Magazine (issued once a term) is included in the annual subscription to the Union.

A Loan Fund is available for the benefit of Union Members only.

## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and the official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

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